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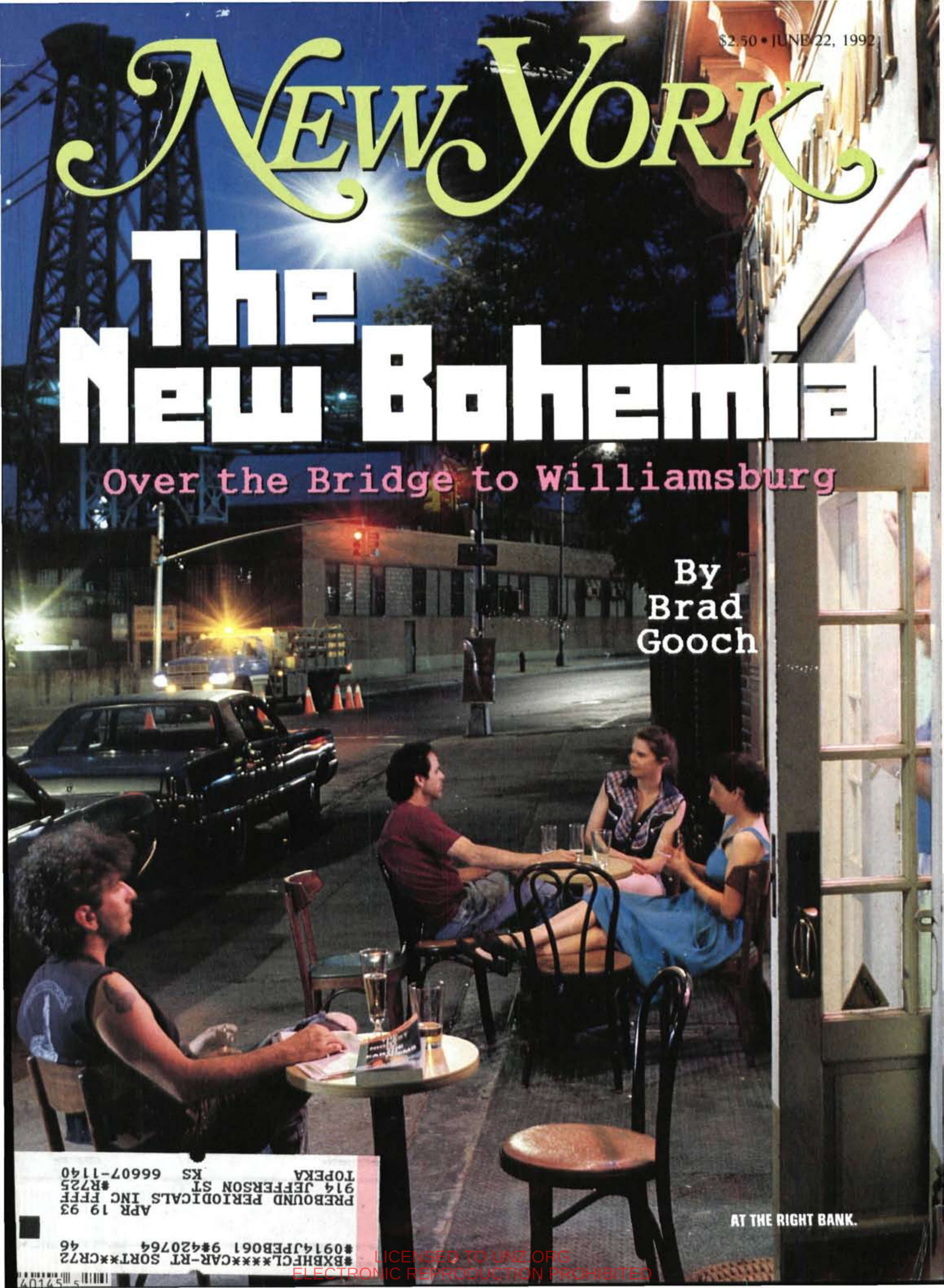

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By
Brad
Gooch

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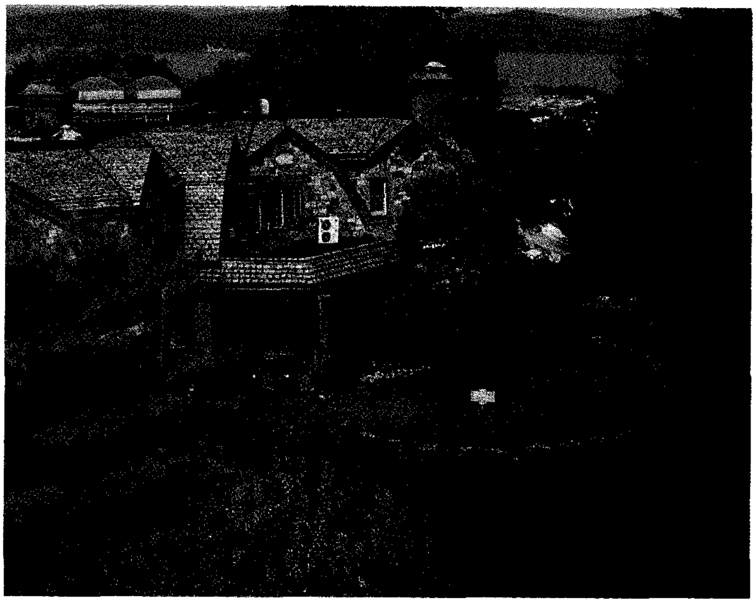

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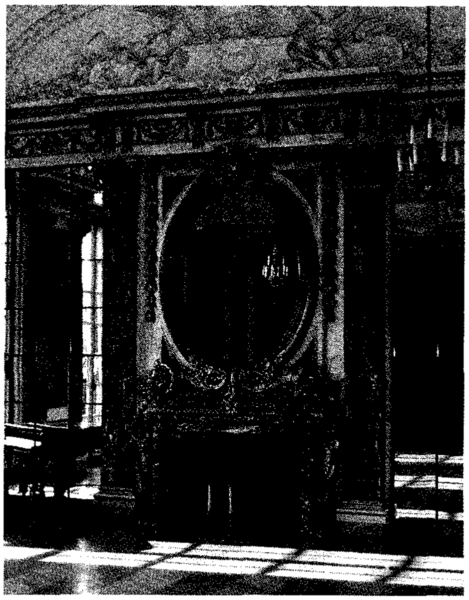

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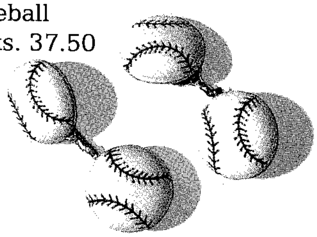

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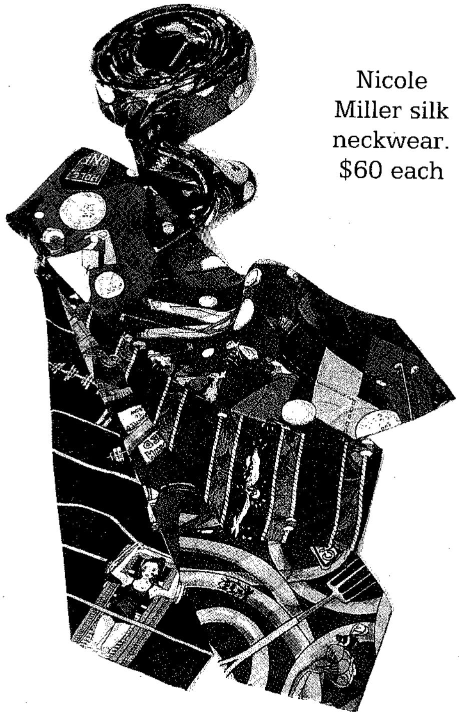

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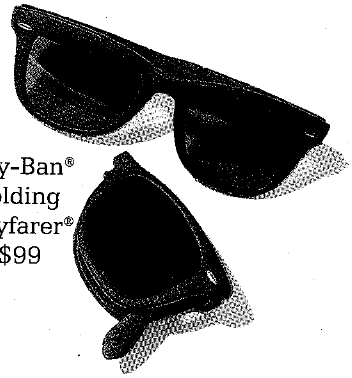

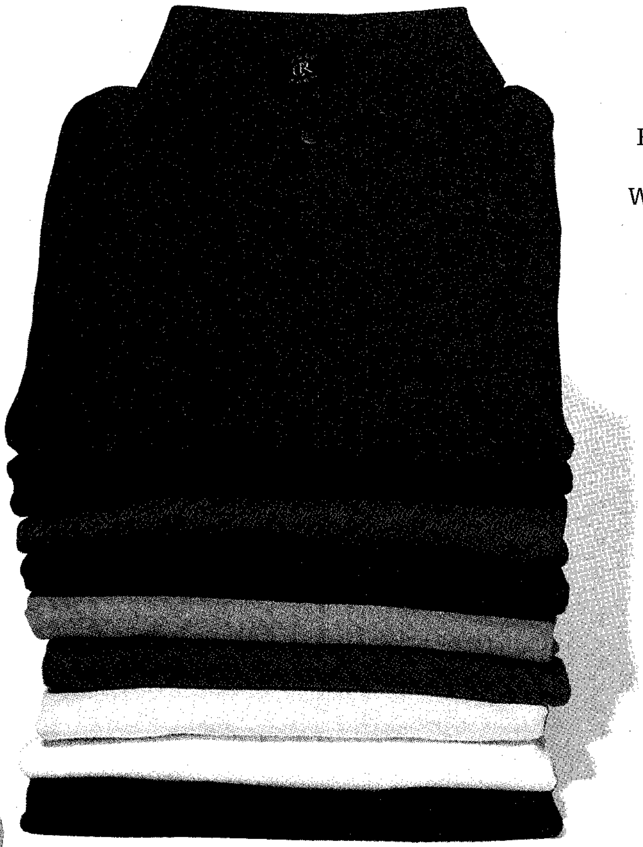

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BY BRAD GOOCH

Look who's colonizing Williamsburg: poets, hipsters, and cross-dressing performance artists (see Medea de Vyse, left). The East Village scene is now further east—in the land of Brooklyn. Long a solemn enclave, Williamsburg is a hotbed of free thought. Perhaps 2,000 artists—and various musicians—live there. From lofts to leather: an outer-borough experience.

32 Rose Land

BY JEANIE KASINDORF

At 11 P.M., he's your best friend. By midnight, you've had a nice chat. Meanwhile, the cameras are rolling—and your name is Henry Kissinger. On his very own show, Charlie Rose interviews people who matter. He's professionally sincere, which some call "soft." But his style, plain yet urbane, gets answers. "You can ask tough questions," Rose says, "without being hostile."

37 Fashion: Freedom of the Dress

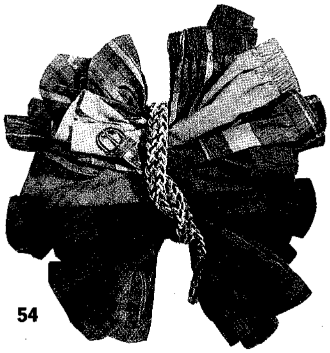
BY MARTHA BAKER

This season, the top designers play fast and loose, with long, flowing dresses that keep their cool. The look? A midsummer's daydream—rayon and Ray-Bans, cotton and crêpe. *New York*'s fashion editor, Martha Baker, has combed the closets of Betsey Johnson, Donna Karan, and others. Here, her favorites, with just the right accessories. A dress rehearsal.

40 Great New Places To Have a Party, Part Two

BY BARBARA COSTIKYAN

Last week, she thought big. Now Barbara Costikyan gets intimate—chummy spots for smallish fêtes. Should you find yourself responsible for the good time of 6 to 50 guests, look no further. Here are rental spaces, menu advice, and peace of mind.



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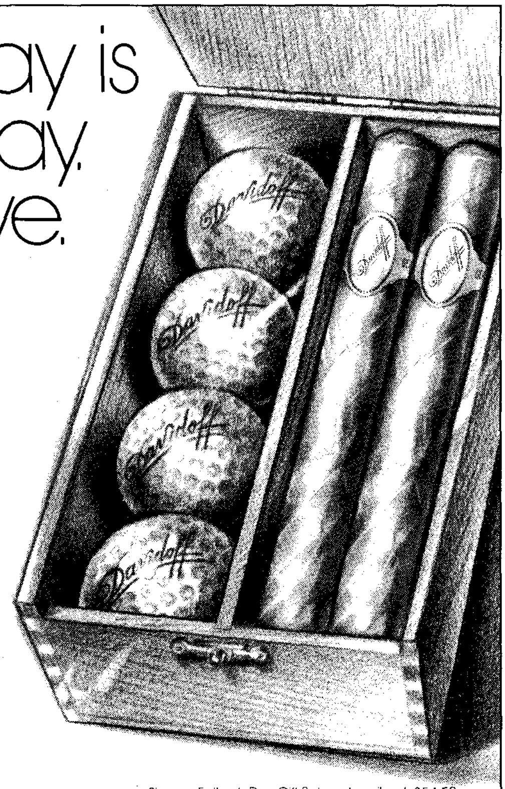

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LETTERS

No *Jane,* No Pain

NOW THAT I'VE READ "JANE'S WORLD! Jane's World!" [by Dinitia Smith, May 25], my only response is "Pathetic."

"Men Only Date Me for My Big Breasts"? Brilliant! Here we have this miracle called television. It can inform and educate. It can take you from refugee camps in Sudan to battlefields in Iraq. And what do Fox and Jane Pratt choose to do with it? "I'm Obsessed With My Boyfriend's Ex." Los Angeles burns, the cities collapse, education in this country is a joke, and what do we get? *Jane!*

And some people think George Bush is out of touch with what is going on in this country.

Michael Rosenblum
Manhattan

I WAS, LIKE, TOTALLY AMAZED TO FIND OUT that the *Jane* show was targeted to women 18 to 34. I can't imagine that a 34-year-old woman would have the same interests as an 18-year-old. And I can't believe that an 18-year-old woman would have an interest in *Jane.* Jane, please let American women grow up—get off the air.

Diane Saarinen
Manhattan

POOR JANE PRATT! CO–EXECUTIVE PRODUCer Gail Steinberg helped turn her into a sleazy airhead and a Sally Jessy Raphaël wannabe for an inane, ripoff talk show. As a talk-show producer (*Dr. Ruth, Joan Lunden*) currently developing a national daily show, I can only pity Jane and hope she still has *Sassy* to fall back on when her show goes belly-up.

Harris Salomon
Scarsdale, N.Y.

Offending Matter

THE COVER OF YOUR MAY 25 ISSUE ["SUMmer Entertaining: Hot and Spicy," by Gillian Duffy] is incredibly offensive, as are the drawings accompanying the recipes.

I know of no natural specimens of green pepper resembling Carmen Miranda, nor do red peppers wear sombreros. Pencil-thin mustaches, as worn by your jalapeño, are no more in fashion south of the Rio Grande than on the Upper East Side, and sleeping hot peppers wearing poncholike blankets have not been seen for several generations. (I will leave the reaction to the Thai caricature to your Asian readers.)

It may come as a surprise to your editorial staff, but Latinos do not appreciate the perpetuation of such images. (It's enough that we had to put up with horrible imitations of Cuban accents in *The Mambo Kings.*) Then again, how would you know anything about this major segment of the New York population? Going through your masthead, I could identify only three *possible* Latino surnames.

The next time you write a story on Latino foods, you might try leaving Manhattan and visiting those parts of the city for which you seem to think a visa is required. I would recommend Bergenline Avenue in Union City, but then, that's in (gasp!) New Jersey.

Miguel Angel Centeno
Weehawken, N.J.

Letters for this department should be addressed to Letters to the Editor, New York *Magazine, 755 Second Avenue, New York, N.Y. 10017-5998. Please include a daytime phone number.*

Credit Not Due

THE EUPHORIA SURROUNDING MAYOR DAVID Dinkins's success in maintaining the peace in New York City after the Los Angeles riots is a pitiful commentary on the prevailing state of affairs ["Air Dinkins," by Eric Pooley, May 25]. Hundreds of people become crime victims every week in New York, but if the city is not burning down, we feel compelled to credit our mayor.

Have we come to expect so little from human beings that we must be grateful that Dinkins was able to persuade certain people not to pillage the city, as if rioting, looting, and racially assaulting people are legitimate reactions to an unjust court verdict? Dinkins has consistently failed to confront the professional hatemongers of New York and has even helped some of them achieve legitimacy.

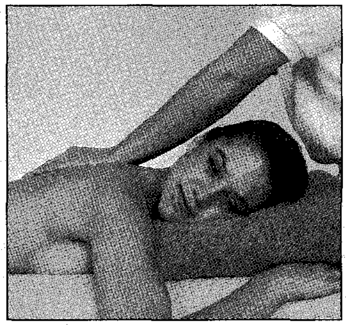
When should the mayor receive credit for keeping the peace? When children stop dying from random gunshot wounds in Harlem, when Washington Heights residents stop living in fear of drug-dealers, when tourists in midtown stop getting mugged and stabbed to death, and when all New Yorkers feel that some degree of law and order has been restored to this city.

Jeffrey J. Sussman
Manhattan

Private Lives

I AM WRITING IN RESPONSE TO ROY E. NEmerson's letter to the editor [May 25] commenting that 60 percent of those who wrote letters regarding Joyce Wadler's article ["My Breast," April 13 and 20] requested that their names be withheld. I was one of those writers.

Because Nemerson cannot think like a woman, perhaps he does not realize that many women who submitted letters did not wish to have their names printed because, given the tremendous readership of *New York* Magazine, it is possible that many people out of their past (ex-husbands, ex-lovers, ex-friends) would recog-



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nize them, and they wish to keep their medical histories private. I'm sure Mr. Nemerson would not want people out of his past to learn that he had one of his most important organs removed, be it a sex organ, an eye, or a leg. Even though we all know that as people age they develop medical and emotional problems, we usually like people from our pasts to remember us as healthy, as we were when they knew us.

Again, name withheld
Manhattan

Television Sales

AT LEAST ONE OF JIM MULLEN'S "TWENTY Questions"—"Has the Home Shopping Network ever sold a book?" ["Fast Track," May 25]—has an answer. The Home Shopping Network has indeed sold a book. In fact, it sold thousands of copies of our book *Graedon's Best Medicine,* by Joe and Teresa Graedon, when Joe appeared on the program.

Leslie Rossman
Bantam Books
Manhattan

This Land Is His Land

THE 28-ACRE SITE DEVELOPMENT AND LANDscaping and the design and implementation of the formal gardens at the Mayflower Inn, including the recently completed Shakespeare garden, were performed by J and H Flower Farm of Roxbury, Connecticut ["The Inn Crowd," by Celia McGee, April 13]. J and H Flower Farm has been in business for more than 25 years as a retail nursery, grower, and landscape-design firm and has been the landscaping contractor for the Mayflower since September 1990.

Jack Reelick
Owner, J and H Flower Farm
Roxbury, Conn.

I Happen to Like New York

AFTER A BUSINESS TRIP TO BALTIMORE, I thought, Hmm, it would be a pity to be this close and not see New York. So I went up to the city on a Thursday afternoon.

When I came out of Penn Station, what a pleasure! Seventh Avenue was a smooth and clean black. The sidewalk in front of the station was spotless. It was 5:00. The streets were packed with well-dressed people with that New York–street expression on their faces. It was "please" and "thank you" and "excuse me" all over town. The weather was perfect, trees along the streets were blooming, the subway trains all seemed to be brand-new—the wheels didn't screech, the lights didn't go out, the air-conditioning worked—Grace Church was dazzling, the parks were green.

And, ah, that roar. What is that bass, 24-hour-a-day roar?

What a beautiful and wonderful city. I love New York!

Wayne Griffin
Enterprise, Ala.

NEW YORK

INTELLIGENCER

BY JEANNETTE WALLS

CREDENTIALS GAP...ANGRY ARTIST...TRUMP IN CONCERT...BADILLO TO RUN...IRAQ FEUD

THE CASE OF THE MISSING CASES

Westchester County Executive Andrew O'Rourke apparently has a sketchy memory when it comes to his own credentials.

O'Rourke, who was a Republican candidate for governor in 1986, was recently nominated by George Bush to be a judge in U.S. District Court. In a Senate Judiciary questionnaire on his professional background, O'Rourke was asked to provide "in detail" the ten most significant cases "which [he] personally handled" as a lawyer.

O'Rourke cited only three, one of which was reversed on appeal.

"Hey, I gave it the best effort I could," says O'Rourke. He says he wasn't able to locate his old legal files because they're with a former partner who had moved to Florida. The partner has, in fact, since moved back to New York. O'Rourke insists the point is moot because the American Bar Association and the city bar have approved him for the federal appointment.

"It was unfortunate that I could not come up with more," says O'Rourke. "I haven't practiced law in ten years. You can't do that as county executive. I don't remember every single case. Do you keep your notes after twenty years?"

ANDREW O'ROURKE

THE DONALD AND WACKO JACKO TO TEAM UP?

Donald Trump may team up with Michael Jackson.

A source says the reclusive singer and the not-so-reclusive developer are in talks about Trump's promoting a series of Jackson concerts this fall. The two have known each other for a while, says the source, and met earlier this month at the One to One charity dinner, where the possibility of staging the concerts was discussed.

"It would be four concerts at Giants Stadium," says the source, who is close to Trump. "And Trump is also hoping to arrange a giant, blowout concert in Central Park. It would be called the Unity Concert and would be held to promote the idea that blacks and whites can get along peaceably. Trump is hoping for late summer or early fall."

Trump had no comment. Jackson's spokesman, Lee Solters, says such a concert series "could well be in the discussion stages."

MICHAEL JACKSON, MARLA MAPLES, AND DONALD TRUMP

HERE COMES HERMAN

Herman Badillo is setting the stage to run for mayor against David Dinkins, his onetime ally, sources say. The former U.S. congressman says it's "premature at this point to be making any announcement," but a source says he's "just waiting until the right time" to declare his candidacy. Badillo, who is now in private law practice, has already been advised by a political-consulting firm, Austin Sheinkopf, and is lining up financial and political backers for the mayoral run.

Badillo is telling associates and potential supporters that Dinkins has turned his back on some groups that helped elect him. "He's certainly vulnerable on Hispanic issues," says Badillo, who was a vocal critic of CUNY black supremacist professor Leonard Jeffries. "And I don't see that [Andrew] Stein or [Rudolph] Giuliani [who are both expected to announce candidacies] are doing any better."

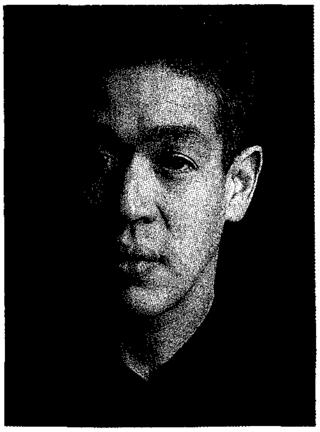
FORGET HELMS. SERRANO SUES HIS DEALER

Andres Serrano—the artist who has long been a target of conservative lawmaker Jesse Helms—has a new battle, but this time, it's with his dealer. Serrano, the man behind the controversial *Piss Christ,* is suing Linda and Stefan Stux and the Stux Gallery for $297,000.

Serrano joined the SoHo gallery in 1990 and agreed to let the Stuxes keep 50 percent of the money from his sales. But Serrano says the dealers owe him more than $250,000. He is also charging that out of friendship, he sold the Stuxes a photograph for $3,000—far below the market value. "In breach of their agreement," Serrano claims, the Stuxes resold the work for $50,000.

Says Charles Stillman, who is representing the Stuxes, "We view this as a dispute between an artist and a gallery which we hope will be resolved through good faith and give and take."

"Stux Gallery has consistently failed to honor and recognize its fiduciary and legal obligations to Mr. Serrano," says Peter R. Stern, the lawyer representing the artist. "Mr. Serrano simply refuses to continue to be treated like an indentured slave."



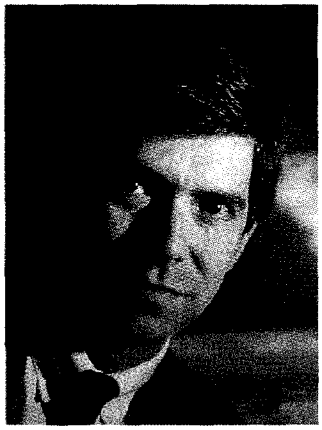
ANDRES SERRANO

A (DESERT) STORM OF WORDS

A war of words is escalating between *Harper's* publisher John MacArthur and Frank Mankiewicz, the vice-chairman of Hill & Knowlton, the powerful public-relations firm. In

Photographs: top, Judie Burstein/Photoreporters; center, Herb Butler; bottom, Timothy Greenfield-Sanders.

SHERIFF'S TALE...FORE! SCORE...SKIN SHOW...DISSECTING "OPERATION CAMELOT"



JOHN MACARTHUR

his book *Second Front,* MacArthur wrote that H&K spread an unsubstantiated report that Iraqi soldiers were killing Kuwaiti babies during the Gulf War by taking them out of incubators. Mankiewicz, in turn, has been criticizing MacArthur's reporting and recently attacked his story to Columbia University journalism students. A source says the professor of that course passed along the critique to MacArthur, who then wrote an angry letter to Mankiewicz, challenging him to produce witnesses to the alleged baby-killing.

MacArthur says he's still waiting for a response. Mankiewicz says he probably won't send one. "The controversy is over; the story is true," he says. He adds that if his source plans "for security reasons not to release the names of his witnesses, there are plenty of others."

……

THE LAWMAN AND THE LAWYERS

City Sheriff Philip Crimaldi shouldn't expect too warm a welcome at a talk he's giving this week. Crimaldi—whose $103,000-a-year position calls for him to collect money owed to the city—was recently invited to address business and community leaders at the Forum Club. When some members of the group heard about the event, says a source, they "went bonkers" and called the group's chairman, Bill Fugazy, to demand that the invitation be rescinded. "There are a lot of lawyers in the Forum Club," says the insider. "And some of them are representing their clients in lawsuits against Crimaldi or his department."

Fugazy acknowledges that he got "some" calls but says Crimaldi will still be welcome: "Everyone deserves a chance to tell his side of the story."

"I get criticism for every frustration New Yorkers have—from crime rates to subway schedules," according to Crimaldi, who says he doesn't know of any complaints about his talk. "Some people are taking punches at me, but I'll stay in the ring and win on a decision."

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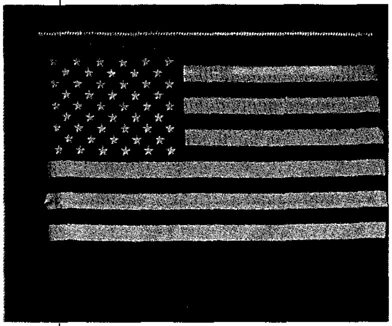
SOHO: UNFURLING OLD GORY

A sculpture that was too controversial for the Cincinnati Contemporary Arts Center is coming to New York. The Ohio museum—which was unsuccessfully prosecuted in 1990 for exhibiting photographs by Robert Mapplethorpe—last year decided not to exhibit *Flag Poll,* a sculpture created by artist Andrew Krasnow that features an American flag made of human skin.

This summer—in time for the Fourth of July—the Josh Baer Gallery, on Broome Street, is exhibiting the flag from the sculpture.

Krasnow says he obtained the skin "through legal and simple means" but adds that because of the political content of the work, the suppliers want to remain anonymous. He adds, however, that he used an eight-inch swatch of skin from his own hip to make one of the stars.

"Yes, we expect it to cause some controversy," says a spokeswoman. "But we also expect it to be treated like the serious art that it is. The New York *Times* has indicated plans to review it."



THE FLAG FROM *FLAG POLL*

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FRANK AND ED AT THE COUNTRY CLUB

The former Bartles & Jaymes pitchmen have finally found a new gig. The droll pair were known as Frank and Ed when they did ads for the wine cooler, which went off the air last September. They have been looking for work ever since—even making their plea on *Entertainment Tonight* and *Late Night With David Letterman.*

The twosome, Dick Maugg and Dave Rufkhar, recently signed a contract to appear in print and TV ads for *Golf Illustrated* beginning later this month. "Dick and Dave will make personal appearances throughout the country," says *GI* publisher Ernie Renzulli. "We're also looking into radio talk shows. The guys will even appear on subscription-renewal notices and business-reply cards." When asked if the curmudgeonly duo actually play golf, Renzulli said, "We have a golf pro on staff who is working with them."

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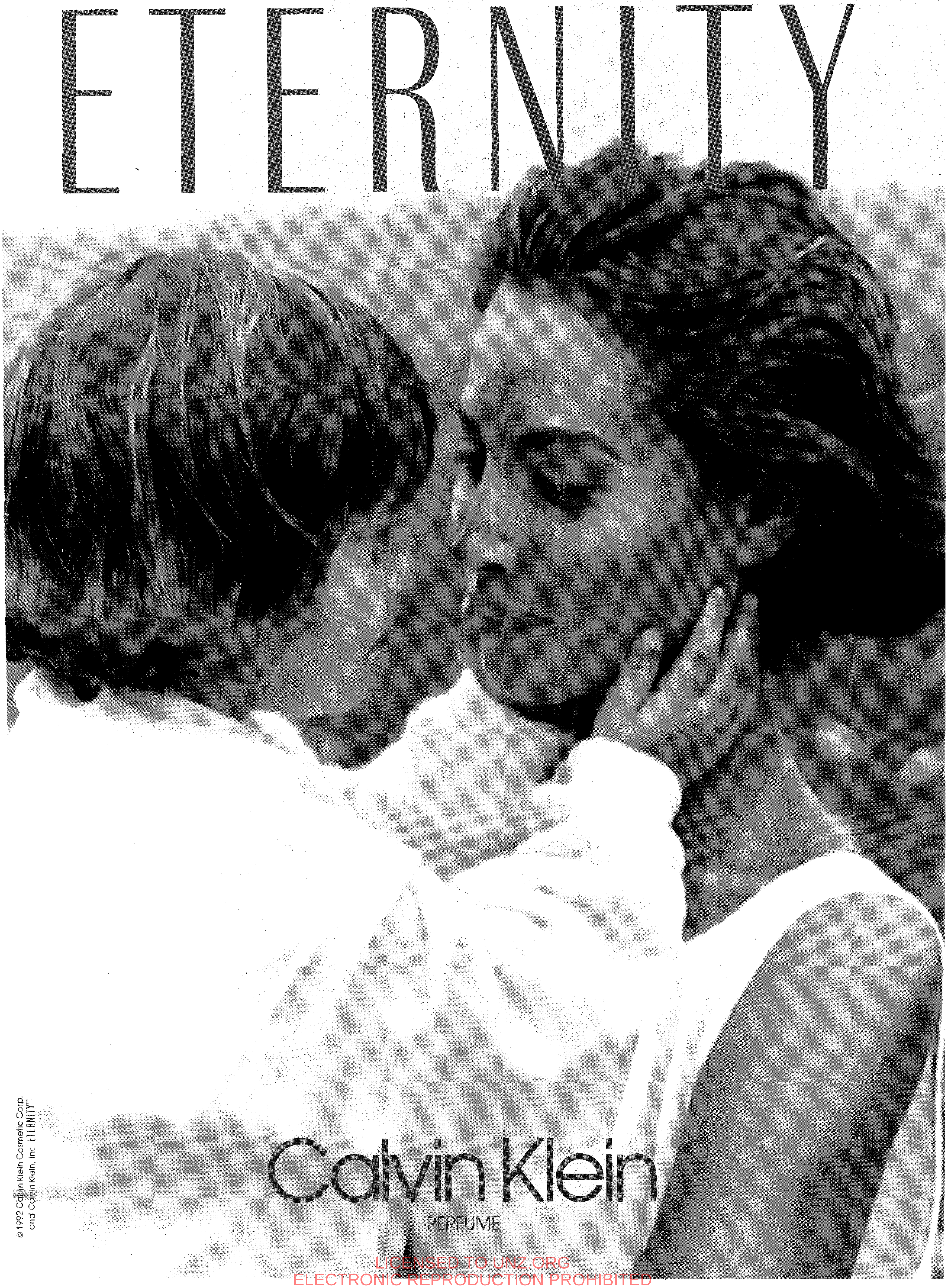
JFK'S MR. X CASHES IN

L. Fletcher Prouty, the mysterious Mr. X character played by Donald Sutherland in Oliver Stone's *JFK,* has decided it's time for him to cash in on America's obsession with the late president's assassination.

Prouty, who was formerly with the CIA and served as a creative adviser on the film, has written a book on the alleged conspiracy. The director is writing an eight-page prologue to the book. "This is scary stuff," writes Stone, who says he will help promote the book. "You will never view the world again in the same light."

JFK: The CIA, Vietnam, and the Plot to Assassinate John F. Kennedy—which Carol Publishing plans to bring out in September—promises to allege, among other tidbits, that the Army set up a covert operation named "Operation Camelot" to thwart Kennedy's efforts to end the Vietnam War.

Photographs: top, Shonna Valeska; center, courtesy of the Josh Baer Gallery.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DIAGNOSING PEROTPHOBIA

A SHAKEN ESTABLISHMENT

IF ANNA QUINDLEN, THE VERY EMBODIMENT of politically correct thinking, and George Will, the quintessential conservative ideologue, can be found to be in agreement on a topic, it goes without saying that something extremely curious is taking place. But they are. And it is. What unites them is their shared antipathy for Ross Perot. Will, for example, called his campaign an act of "stupendous vanity," as if vanity, expressed through ambition, were not a motive for all politicians, including Bill Clinton and George Bush, and perhaps even columnists.

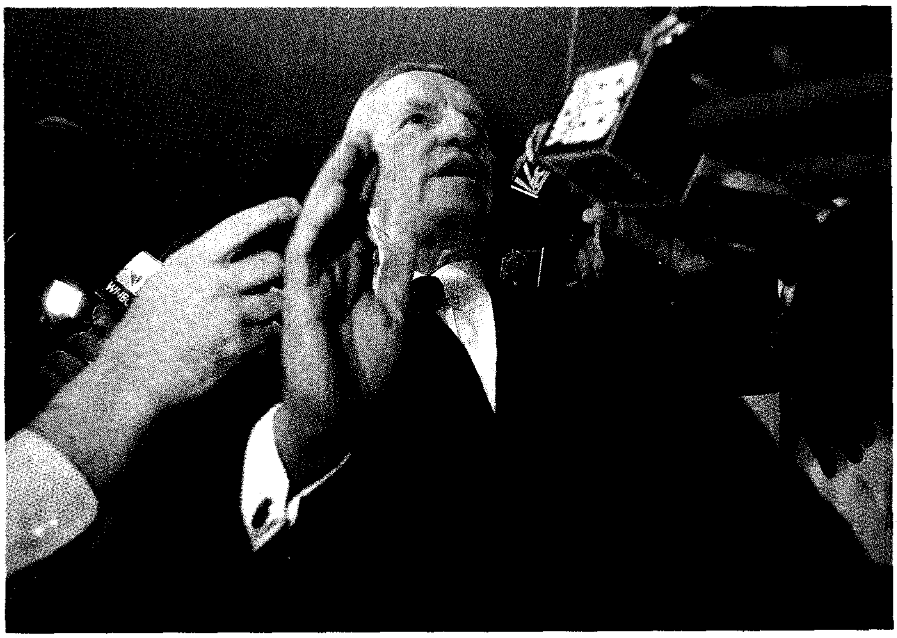
This antipathy is shared by much of the media priesthood. Quindlen's op-ed colleagues at the *Times,* William Safire and Anthony Lewis, have attacked Perot. So have Richard Cohen of the Washington *Post* and his confrere the television critic Tom Shales. Elizabeth Drew of *The New Yorker* recently compared Perot to Mussolini in the same way a *Village Voice* writer compared him to Hitler, and Sydney Blumenthal of *The New Republic* compared him to the anti-Semitic crank Henry Ford.

Much has been written about Perotmania, defined as the potentially dangerous personality cult forming around the Texas billionaire. But virtually the entire national political industry—not just columnists but consultants and pollsters, professional political partisans like Democratic Party chairman Ron Brown, and professional political wives like Marilyn Quayle—have been afflicted with the opposite syndrome: Perotphobia, an irrational fear not just of Perot himself but of the phenomenon he represents, of the very idea of his campaign.

When Marilyn Berger, an experienced reporter who had worked for the Washington *Post* and NBC, announced she was going to work for Perot, she was interviewed on television with the mixture of disbelief and fascination usually reserved for snake-handling Baptists or UFO spotters. A similar incredulity greeted the announcement by Ed Rollins and Hamilton Jordan that they were abandoning their respective parties to manage Perot's campaign. The normally phlegmatic PBS anchor Jim Lehrer asked Jordan and Rollins if they were telling their old partisan allies, " 'Forget it, guys, that is not the way I want to do it anymore; that is not the way to govern this country anymore, through the party system.' Is that a conscious decision? Do you really *believe that* in your heart and soul?" asked Lehrer, as if he himself found it incomprehensible.

The real reporting now being done on Perot's past and positions is to be applauded. Perot, as indicated by the stories on everything from his prospective business dealings with the Vietnamese to the unorthodox drug war he waged in Texas, is at once a manipulator, a crusader, and a megalomaniac. But so are virtually all politicians. And so, given the corrosiveness and stagnation that prevail in Washington, conditions decried by op-ed writers for years, it seems odd that Perot's campaign should instinctively be greeted with such scorn and disgust.

Part of this may be because Perot makes them feel irrelevant. Unlike Clinton, who assiduously courted the press—and attracted a lot of favorable attention early in the campaign—Perot attaches little significance to print journalists. "I'm not sure how much people read anymore," he recently told the *Times.*



FEAR: *An encounter with the priesthood.*

By declaring his intention to go over the media and speak directly to the people, he is denying the media its traditional role of anointing candidates by setting expectations and then judging their ability to meet them. For the media priests and priestesses whose sense of importance derives from their ability to shape public perception, that's a distressing thought.

This anxiety—that they will somehow no longer matter—helps explain the hysteria over Perot. It has led to illogical attacks. A Boston *Globe* writer argued that "the Navy story should have been more damaging to Perot than the draft story was to Clinton," though Perot was not trying to avoid going to war. It also seems to influence the common charge that Perot is going to buy the presidency. In a sense, he is. And the presidency shouldn't be for sale. But it already is, according to Democrats who want a special prosecutor to investigate the "soft money" fund-raiser that brought in $9 million for the Republican Party in April. In this respect, Perot would only be maintaining the status quo.

Hysteria also surrounds the contention that Perot's candidacy might deny any of the contenders an electoral majority and throw the contest into the House of Representatives. This outcome has widely been described as "a catastrophe," to use Mario Cuomo's phrase, that would set off a popular revolt. But why?

A decision by the House could, in fact, be a valuable civics lesson, forcing people to think about constitutional procedures and engaging them in the process. And if the representatives follow party lines, it could also mean that whoever became president would be supported by the majority of the state congressional delegations, which would presumably improve his chances of breaking the executive-legislative deadlock.

Perot's innovative use of television has also provoked ominous mutterings. He's viewed as a sort of tele-Fascist who uses

Photograph by Rick Maiman/Sygma.

the medium to project colossal, distorted images of himself to mindless, screaming masses around the country. Furthermore, his critics complain, by appearing on talk shows, by favoring what's come to be known as the "new news" or "new media" over the "old news" or "old media," Perot circumvents the experienced political analysts who would challenge him on difficult, complex topics.

But this complaint seems more to represent a fear that if Perot abandons the traditional campaign format of crisscrossing the country, making speeches, and holding news conferences, he will deprive journalists of their traditional method of covering a campaign, which is to accompany the candidate, pelt him with the same questions day after day—always a version of "What do you think about how you're doing?"—and then construct news stories based on day-to-day variations in his response.

Also, the wall between old news and new news is extremely porous, if it exists at all. Information flows effortlessly back and forth between the two. Katie Couric recently grilled Perot on the *Today* show over a Washington *Post* column pointing out that while he now opposes raising taxes, he proposed that very measure in 1987. And anyway, Clinton is using talk shows even more than Perot is. Both candidates have adopted the tactic because shrinking sound bites on network coverage and the fixation on strategy in much print reporting have deprived them of the opportunity to say what they want to the voters. It's more an act of desperation than a cowardly attempt to evade "tough questions."

It may be true that Perot is not an answer to the nation's problems but rather a new and even more pathetic variation on the voters' escapism. Still, he's highlighting the country's economic and political crisis in a way that neither Bush nor Clinton has been able to do. He's also galvanizing voters, drawing the alienated into the political process. His presence has forced both Clinton and Bush to try to define and justify their own campaigns to an extent neither has done before. (It's only because of Perot that Clinton, with the advice of Mario Cuomo, is now emphasizing what may be the most compelling reason to vote for him: that he could work with the Democratic majorities in Congress to break the legislative deadlock.)

Furthermore, Perot's mere presence could reduce negative campaigning, since if, for example, Bush attacks Perot, he may only encourage voters to support Clinton. Perot has also infused the race with drama, turning what promised a couple of months ago to be a tiresomely familiar face-off between two disappointing candidates into a truly revolutionary campaign. So why is there all this, as Bush would put it, "gloom and doom"? ■

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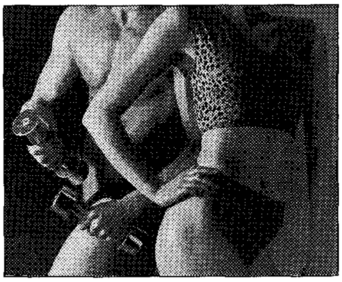

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THE PAPER CHASE

WHERE HAVE ALL THE READERS GONE?: *Most newspaper sales are way down.*

WILL ANYONE BUY THE *NEWS*?

"WHAT'S IN THE *Daily News*? . . . WHAT'S happening all over?" the guy asks in *Guys and Dolls,* and then sings a song of domestic love. The story of what's happening at the real-life *Daily News* would be hard to put to music, and even harder to give a happy ending.

The paper is in bankruptcy. It has a debt of $52 million. It has lost about $6 million since the first of the year. And—here the story line gets really scary—a foreign-born press lord of formidable girth, whose media holdings span four continents, is considered the most likely buyer. Mr. Big also shoulders a mountain of debt, taken on during eighties acquisition sprees.

His plan for making the *News* profitable also has a chillingly familiar ring: If the *News*'s unions will agree to cuts of 500 jobs, or more, from the present staff of around 2,000, he'll invest the $200 million to $300 million desperately needed to replace the *News*'s antiquated printing operation with color presses. Sixteen months ago, the Englishman Robert Maxwell made the same promises—and conned the *News*'s unions into giving him similar cuts (from 2,900 workers to 2,100).

Here at least some of the parallels end. Conrad M. Black, this year's "Savior of the News," is Canadian, not English. At 47, Black is twenty years younger than Maxwell and not quite as hefty as Maxwell was in his *Daily News* days. Black comes from a wealthy family—unlike the self-invented and self-made Maxwell. Nor does Black own a 190-foot yacht with low railings. His politics are to the right of Margaret Thatcher; among his properties is the conservative *Daily Telegraph* in London. Most important of all, Black claims that his interest in the *News* is to make money—not to get his picture in the paper. "There's no prestige and no great pleasure in getting into a money-losing proposition," Black said when he met with Mayor Dinkins and a city delegation in London to discuss the *News*'s fate.

Why, then, would Black want to own the *News*?

The mayor talked about one possible inducement: tax breaks if Black actually cuts a deal with the *News*'s unions, puts together a publishing plan that satisfies the bankruptcy-court judge, and does build a new printing plant. The *News* offers a second reason. The paper claims it made money in May—$150,000. That's a modest sum but much better than the $1-million-a-month loss it was incurring earlier this year.

When Maxwell first descended from the sky, the *News*'s unions were on strike and the Tribune Company wanted nothing more than to walk away from "New York's hometown paper." "It was Maxwell or lights out," remembers Jim Willse, editor of the *News.* This time, Black and a second potential buyer, Mortimer B. Zuckerman, the real-estate developer and owner of *U.S. News & World Report,* have come forward with proposals. Willse's group is also preparing a fallback plan to give employees some sort of equity position in the post–Chapter 11 *News.* "Our job is to get the *News* into a safe harbor," says Willse. "We're almost there."

But it's possible there's no there there. What's happening at the *Daily News* is part of a more general slow-motion decline in newspaper sales since the *News*'s strike was settled in March 1991.

Though it's one of the most significant developments since the collapse of four dailies in the sixties, little has been written about the decline. New York *Newsday* tucked the story away on an inside page: SHIFT IN CIRCULATIONS FOR NEW YORK'S NEWSPAPERS, the headline read, as if from a nineteenth-century gazette (MILITARY DEVELOPMENTS AT GETTYSBURG).

The diligent reader could tease out the information that some 300,000 fewer newspapers were being sold each day in New York City than two years ago. Thus, the *News* had a daily circulation of 1,180,139 in the prestrike period ending March 31, 1990; as of March 1992, the *News* had a circulation of 781,796. In the same two-year period, the New York *Post*'s circulation dropped from 504,720 to 470,987.

True, the two other city papers, New York *Newsday* and the New York *Times,* registered gains in the same period, but not enough to balance the huge decline. New York *Newsday*'s daily circulation went from prestrike sales of 221,000 to 270,844, the *Times* from 1,149,683 to 1,201,970. Even these increases are a bit deceptive—city sales account for only about one third of the *Times*'s total circulation. The rest is suburban and national.

The sad fact is that a readership roughly equivalent to that of newspapers like the Buffalo *News* and the Orlando *Sentinel* has now disappeared. This doesn't quite mean that 300,000-plus New Yorkers have stopped reading a daily paper since 1990. For example, people who took the *News* and the *Times,* or the *Post* and *Newsday,* may now read one paper. But clearly a large group of the *News*'s readers completely stopped buying a daily.

The new numbers run contrary to the newspaper-circulation patterns of the past 30 years. Over the years, suburban papers benefited from the exodus of New York City families. But circulation was also down this past year at Gannett's Westchester and Rockland newspapers and at Bergen County's *Record,* and there was

Photograph by Donal Holway.

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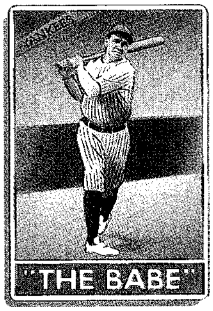

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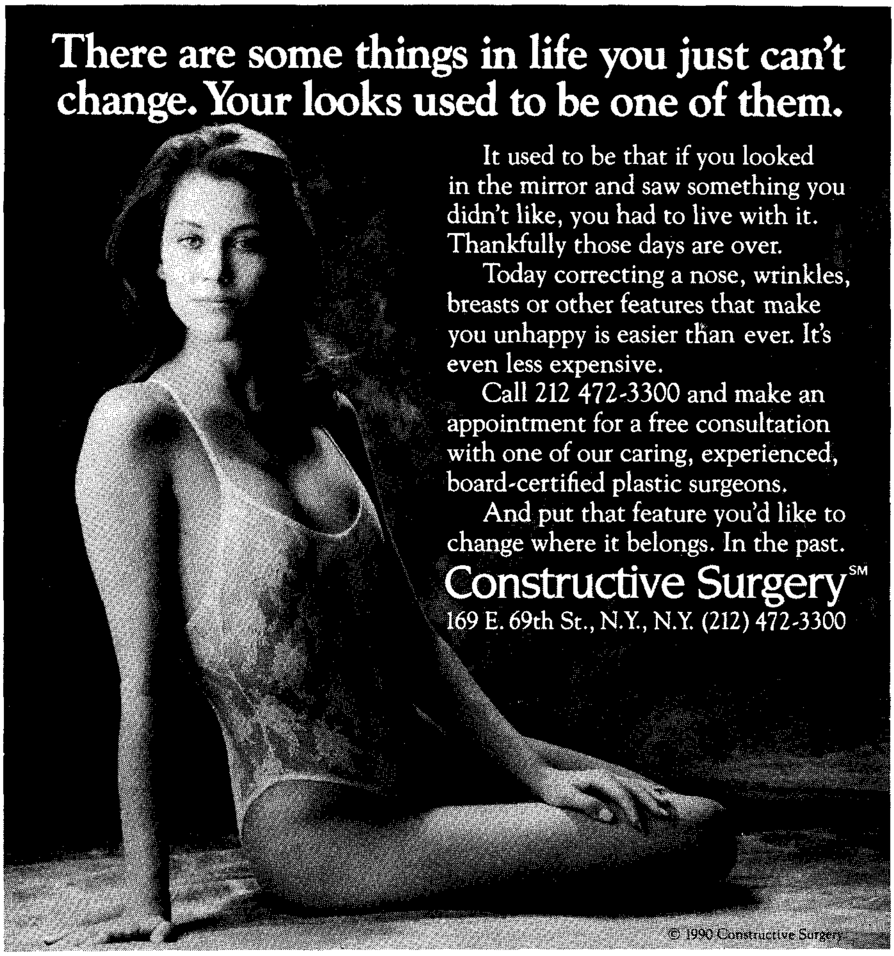

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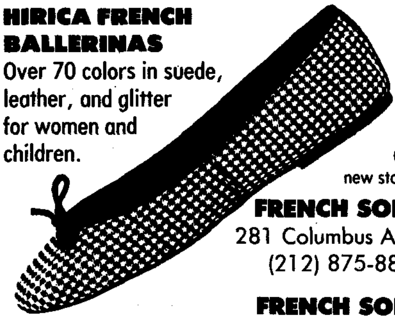

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only a slight daily increase in *Newsday's* Long Island edition. Nor did the missing readers go upscale: Circulation dropped at the *Wall Street Journal,* too.

Some of the dropouts were casualties of the worst recession to hit the Northeast in two decades. They lost their jobs and the morning-coffee-and-a-paper routine on the way to work. Some regular readers, inevitably, died. Many more are apparently just watching television. "They lost the reading habit," says Willse. "They've got Larry King on with Ross Perot."

As old readers drop out, their historical replacements, the young and the new migrants, haven't bothered to drop in. Editors must now deal with what has become known as "aliterate" America—twenty- and thirtysomethings who know how to read but may not bother to, not a daily paper anyway. At the New York *Times,* the new "Styles of the Times" section takes aim at downtown aliterates. "Styles" is loaded with attitude, big pictures, white space—and undemanding copy. The Toronto *Star* takes the print-without-pain form to the logical next step: It gives away *Eye,* a weekly entertainment tabloid, in boxes around the city. Advertising supports the tab entirely.

Some newspapers have even tried to entice readers with . . . the news. The Gulf War was a boost to everyone's newsstand sales in 1991. "A good story gives us a pop," says Peter Kalikow, the owner of the New York *Post.* "I expect we're selling 15,000 to 20,000 extra copies a day with Princess Di." When the *News's* unions were on strike and the *News* was hard to find, the *Post* sold 600,000 to 700,000 copies a day. No more. "Those readers are gone, gone," Kalikow says.

Conrad Black—like Maxwell before him, and the Tribune Company before Maxwell—believes in the miracle of cost cutting: Make the staff small enough and you can turn a profit. But cost containment still depends on a good economy and an audience of readers. As Kalikow says, "The market is killing us." Kalikow, himself in personal bankruptcy, has an intricate plan to "save" the *News* and the *Post*—and the value of Kalikow's real-estate properties (he would try to publish both papers from the *Post's* South Street plant).

Right now, the odds favor Conrad Black. And if he falters, then Mortimer Zuckerman. Black began his talks with the *News's* unions last weekend. Among his opening proposals: a 35 percent cut in *News* staff, under Newspaper Guild jurisdiction.

Whatever happens at the *Daily News,* all parties understand it will have to happen at the competition as well. "If Black gets the concessions from the *News's* unions that he's asking for, I'm asking the *Post's* unions for the same givebacks," says Kalikow. "I'll say, 'Me too.' And so will the *Times.*" ■

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FAST TRACK

EDITED BY CHRIS SMITH

BRIEF LIVES

TO DIE FOR

SALOME. SA-LOW-MAY. WE all know something about Salome. The Biblical nymphet who exchanges the striptease dance of the seven veils for the head of John the Baptist. The screenplay that Gloria Swanson, as Norma Desmond in *Sunset Boulevard,* makes a pathetic effort to star in. The attempts by sturdy prima donnas to do the dance at the Met, in Richard Strauss's operatic version.

But *Salome,* the play? Yes, the 1894 play by Oscar Wilde—now on Broadway with Al Pacino as the king and Sheryl Lee, the dead nymphet of *Twin Peaks,* as the very live Salome.

Pacino is all manner and fuss and fey palooka, an acting stew that's part Bette Davis, part Jackie Mason, part Franklin Pangborn tipsy with power and lust. Lee, meanwhile, is all pout and pubescence and adolescence and tumescence. Her very naturalness and intensity are the perfect balance to Pacino's comic, almost vaudeville turn.

And then she dances. Hold your breath. To choreography by modern dance master Lar Lubovitch, Lee writhes, slithers, crawls, wails, and seduces in an eight-minute dance of orgiastic frenzy.

Offstage, Lee, 25, is achingly beautiful in the most wholesome, scrubbed-face, makeupless way, but she's no less passionate and spiritual. She burns incense in her dressing room and describes the removal of the seven veils as "the opening of different chakras." Daily yoga exercises help her understand the sexual awakening behind Salome's sacred striptease.

"For 2,000 years, women's sexuality has been judged and put to shame—'harlot,' 'whore,' " Lee says. "Before that, it was worshiped and respected. In this piece, I get to go back and discover all of that."

Wilde at heart: Salome's *Sheryl Lee.*

Lee studied to be a dancer when she was growing up in Boulder, Colorado, but injuries kept getting in the way. When she was fifteen, her mother suggested she try out for a play, and Lee started dying young: Her first part was as the suicidal mother in a high-school production of *The Bad Seed.*

In September, she gets to be the living Laura Palmer in Lynch's prequel *Twin Peaks: Fire Walk With Me,* but Lee can't keep the great beyond out of her mind. "When I die and see Oscar Wilde, I want to ask him his opinion, what he intended Salome's dance to be. I'd love to know."

JORDAN SCHAPS

SIGN OF THE TIMES

One More Truffle for the Road

ONE TINY SIGN AT GODIVA Chocolatier (793 Madison Avenue) tells the story: For the welfare of America's youth, the price of truffle addiction just got higher.

NEW YORK STATE LAW REQUIRES THAT CONFECTIONS CONTAINING ALCOHOL MUST BE SOLD IN QUANTITIES OF AT LEAST ONE-HALF POUND OR IN A PACKAGE CONTAINING AT LEAST 24 PIECES, reads the card in the display case.

The concern? That minors, already tempted by the evils of crack and high-powered squirt guns, might shell out upwards of $1.25 apiece for a dense little spheroid laced with a hint of Grand Marnier or Amaretto di Saronno. The idea is to price the *90210* set out of the market.

Consider, however, that the liquor content is no more than 5 percent of any candy. Nineteen liquor truffles equal one twelve-ounce beer.

Even those behind the fateful bill 4606-A, which Governor Cuomo signed last year, admit that it's a stretch to imagine dipsomaniacal teens pawning their Walkmans to pay for the confections required to achieve a mild buzz. Chocoholics should nevertheless be grateful. The bill, introduced by State Senator Roy Velella (Republican, Bronx), overturned a Prohibition-era New York law that banned candies with substantial amounts of liquor. Legalization was partly intended to bring new economic opportunities to produce and to sell the things locally. The bill explicitly forbade the sale of such sweets to people under 21.

And you thought Dan Quayle was the only one worried about important moral standards.

ALEX WILLIAMS

Photograph by Diego Uchitel/Outline; hair and makeup, Susan Houser; stylist, Todd Hartnett. Illustration by Marc Rosenthal.

MAN AT WORK

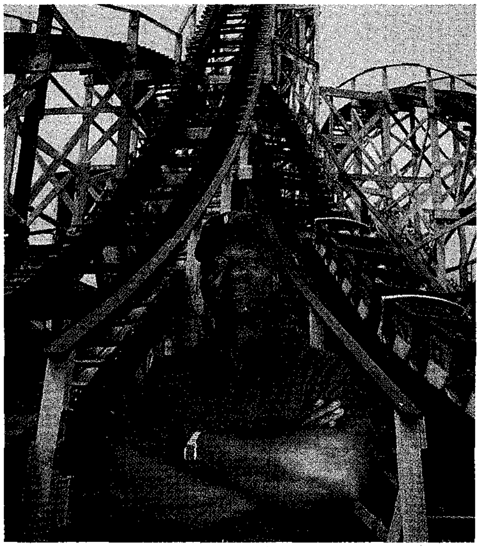
MR. CYCLONE

"THOSE DOOHICKEYS on the side of the tracks over there," says Walter Williams, caretaker of Coney Island's Cyclone roller coaster, "we call them 'ratchet dogs.' "

Williams, perched atop the ride's famous 85-foot-high Big Drop, is referring to the wedge-shaped steel blocks that would stop a train from rolling backward in case of a power failure. Behind him, two American flags ruffle in the wind just above the REMAIN SEATED sign.

The man who knows the Cyclone better than anyone else is giving a craftsman's tour of the ride—one doohickey at a time. It may not be the most entertaining way around the track. But following the catwalk down the Drop—at a 60-degree angle to the ground, and with just a knee-high banister against thin air—is easily the most terrifying.

Though not for Williams, for whom a walk around the landmarked wooden roller coaster is, literally, routine. The 54-year-old Alabaman, who came north 30-odd years ago looking for work and eventually found it at Rockaway's now-defunct Playland amusement park, has one of New York City's most singular jobs.



Keeping the coaster clear: Walter Williams.

Every morning from mid-June, when the ride opens for daily use, until mid-September, when it closes, he walks the Cyclone's 3,000 feet of track. Starting at 6 A.M., he goes up and down the nine drops and around the six fan turns, looking for broken bolts, cracked steel, or rotted wood. At least once a day, he boards the ride to check how smoothly it's running.

"I have a certain ability, I would say, to see what's bad and what's good," says Williams, an ex–Marine sergeant who grew up in the country and still speaks at a farmer's pace. "It's something that everybody can't do. I can look at stuff and know that it's no good and have an idea whether it'll last another season or if it should be changed right away."

He does the minor repairs himself, finishing before noon, when the ride opens to the public (he then sticks around most days until six, keeping an eye on the track). Bigger jobs, requiring a crew, are performed midweek in the spring months, when the ride runs only on weekends and evenings, or else are completed in the fall.

Williams tended the roller coaster at Playland until the park folded in 1986, when he came to Astroland Amusement Park, which leases the 65-year-old Cyclone from the city. He estimates he's replaced 70 percent of the ride in the past six years.

Around the country, preservationists have fought to protect wooden roller coasters (about 100 are left from the onetime high of 1,500). They might also think about saving the coasters' caretakers.

"You don't find too many of us around anymore," says Williams, who returns each winter to his wife and dogs in Louverne, Alabama. "After I am gone from here, who's going to take it over? I have no idea." MATTHEW FLAMM

SOUNDS

Black and White and Funky All Over

BOBBY KONDERS SPEAKS with a curious Brownsville-meets-Jamaica lilt to his voice—no surprise when you know that this brother is the host of a weekly reggae show on WBLS, a favorite D.J. at dance-hall parties in Brooklyn and uptown, and the remixer of choice to Maxi Priest and Freddie Jackson. What is surprising is that the man behind the voice is a big, brawny Polish chap with a ponytail. So what's with the accent?

"I gotta head col', right?" Konders says with a shrug, proffering a bottle of Vaseline Intensive Care lotion he's packing for his cold-chapped hands as evidence of his ill health. Then he concedes, "I lived in the Ravenswood projects, I lived in Harlem in the projects up there, I lived a lotta places."

Originally from eastern Pennsylvania, Konders has lived in enough places to nice up his accent and give him an education in soul, reggae, house, and hip-hop—all of which are touched upon in his debut album, *Bobby Konders & Massive Sounds* (Mercury). A Soul II Soulful compilation, the record features Konders as producer (the only instrument he plays, he says, is a Technics SL 1200 turntable) and showcases a number of artists Konders collected from the New York club circuit. It's a ready-made party tape, ranging from the homeboys-will-be-homeboys priapic pop of "Mack Daddy," featuring Mikey Jarrett, to the housey histrionics of "Where Is Our Future," with Connie Harvey, to the mellow smoothness of the jazz-funky "Blue Note Groove."

In the mix: Bobby Konders.

Konders, by his own admission a "dictator" in the studio, becomes coy when talking about himself, refusing even to give his age. ("I'm legally under 30 for a while," he allows, then, ever the mack daddy—or lady-killer—adds, "The young things out there, you know, might want to give up, so I gotta stay down low.") He says "everybody" is surprised to discover he's white.

"I link up wit' a man at the dance, he says, 'I didn't realize you were so cool, a white man with a black heart, blah blah blah,' " Konders says, a note of derision creeping into his adenoidal patois. "It's irrelevant, man. To me, we all people." REBECCA MEAD

Photographs by Peter Freed.

ART BEAT

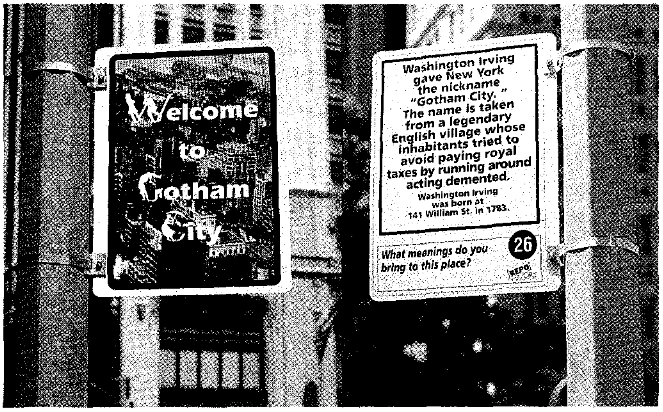
Other People's History

THE VICTORS, WE'RE taught, write the history books. But the artists, it seems, do the rewrite. REPOhistory (as in *repossess*) is a collective of about 65 artists and writers whose Lower Manhattan Sign Project tries to fill in missing chapters in city history and put a new spin on existing ones.

One of the 39 historical markers details New York's lucrative slave market. Another, near a Morgan Guaranty building on Broad Street, tells of J. P. Morgan's buying his way out of Civil War service.

"We're not aiming to piss people off," says Greg Sholette, one of REPOhistory's founders, "but if you deal with this kind of alternative history, you're bound to get somebody upset."

Sholette (who made the Morgan sign) was inspired by artists in Germany whose site-specific pieces marked dubious Nazi achievements.


Welcome to Gotham City
Washington Irving gave New York the nickname "Gotham City." The name is taken from a legendary English village whose inhabitants tried to avoid paying royal taxes by running around acting demented.
Washington Irving was born at 141 William St. in 1783.
26
What meanings do you bring to this place?
REPO

Post pattern: The "alternative history" project.

For New York, REPOhistory considered a guerrilla project but opted for legitimacy: aluminum street signs mounted with the blessing and aid of New York City. The project, which includes a walking tour (925-2241), will run from June 27 to January 1, 1993; the $8,000 budget included grants from the Warhol Foundation and the New York State Council on the Arts.

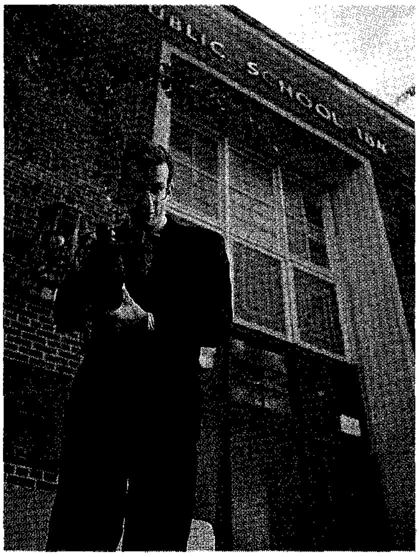
Some may find REPOhistory's liberal tone too strident. But, says Lisa Maya Knauer, another founder, the aim is balance. "We're trying to invite multiple readings of history—to say, 'Is this a historical site? We think it is, but what do you think?' "

STEPHEN J. DUBNER

TRANSITIONS

Most Likely to Videotape

CNN CORRESPONDENT Richard Roth has traveled the globe chasing the Gulf War, the fall of the Berlin Wall, the rebellion in Tiananmen Square.



Tale of the tape: Roth at his old school.

But between assignments, Roth has traveled the country with his own camcorder on a personal mission—to find fellow 1967 sixth-grade graduates of P.S. 184 in Whitestone, Queens. Roth is making a video of grade-school recollections for an exclusive showing at the class's twenty-fifth-reunion party on June 27.

For the past five years—with self-described "bizarre zealousness"—Roth, 36, has cold-called names in phone books and ventured to Jupiter, Florida, and Oshkosh, Wisconsin, to videotape 50 hours of reminiscences with 35 former teachers and classmates. He found playground terrors who'd become doctors and lawyers, and he taped one childhood friend before the man succumbed to AIDS. "Debbie Silverman was the best at kick ball," recalls one former student on video, who adds, a bit haunted, "I still remember those big red rubber balls."

Mixed with fond remembrances of watching the Beatles on *Ed Sullivan* are darker memories: JFK's assassination, a classmate's suicide in sixth grade. "Those things were a foreshadowing of the real world," Roth muses in his Upper West Side apartment. "Our age of innocence was winding down."

PATRICK PHILLIPS

SMALL WORLD

THREE-ALARM RAP

THE STANDARD FIRE-department safety lecture for schoolchildren features a faded film with an Eisenhower-era cartoon character—Jiminy Cricket. "The kids go to sleep," says Michele Macklin, a teacher at P.S. 156 in the Bronx.

But call Johnny Ruiz, and you get Smokey the Bear crossed with Gerardo. Ruiz, "the Rappin' Fireman," arrives with a talking robot shaped like a fire hydrant and hands out plastic fire helmets and Rappin' Fireman coloring books. His hip-hop smoke alarm: "Stay cool and calm/ Stay low and go/ And if you have to stop/ Drop and roll." Four adolescent backup dancers roll across the stage.

Ruiz, 38, started his act eight years ago, after his daughter set fire to a mattress while playing with matches. He's stationed at Engine Company 5 on East 14th Street and travels to about twenty schools a year on his days off, paying for all the props himself. The plastic helmets have a sticker advertising ITT Hartford, but the insurance giant makes Ruiz buy the hats. "That's okay," says the Rappin' Fireman. "As long as the kids are the winners in this."

On the safety tip: The Rappin' Fireman.

C.S.

Photographs: top right, Andrew Garn (2); center left, Steven Boljonis; bottom right, Porter Gifford.

HOT LINE

THE TOPS IN TOWN THIS WEEK

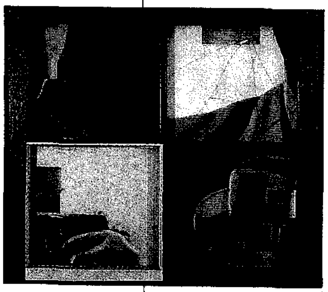
COMPILED BY RUTH GILBERT

Merrick Moton/Paramount

MOVIES

Patriot Games: In the competent hands of director Phillip Noyce, Tom Clancy's riveting best-seller has been turned into a well-made but fairly predictable thriller. Harrison Ford plays Jack Ryan, the CIA hotshot.

"Lubitsch in Berlin": This week-long retrospective of his German work—costume spectacles and silent classics—is a gold mine. At Film Forum 2 through June 18.



MUSIC

Benny Carter and Dizzy Gillespie: Two giants of American music receive the New School's Fifth Annual Beacons in Jazz Awards on a night of honorifics and all-star jams. Gillespie, in his seventy-fifth year, has more awards than walls to hang them on; Carter, ten years older and less well known outside jazz, remains a peerless composer and truly elegant man. At Town Hall on June 15.

Rollo Phlecks

SCENES

Blanket attack: Pack the hampers, break out the champagne, and *spread out the blankets—at least* that's how some music lovers will be celebrating the Metropolitan Opera's twenty-sixth season of opera in the park. On June 16, it's *La Bohème* in Central Park.

TELEVISION

***Color Adjustment:* Director Marlon T. Riggs looks at changing images of blackness on TV—from *Amos 'n' Andy* to *The Cosby Show.* (June 15; Channel 13; 10 to 11:30 P.M.)**

ART

"James Rosenquist: The Early Pictures": This is the latest in Gagosian Gallery's series of "museum-quality historical shows," says Kay Larson. It includes nineteen works by the onetime billboard artist. At 980 Madison Avenue.

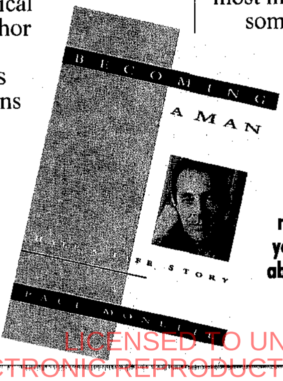
TASTINGS

BY ALEXIS BESPALOFF

The 1991 vintage in Beaujolais was excellent, especially for the *crus.* Look for Georges Duboeuf bottlings as Chiroubles, Brouilly, and Morgon (about $10).

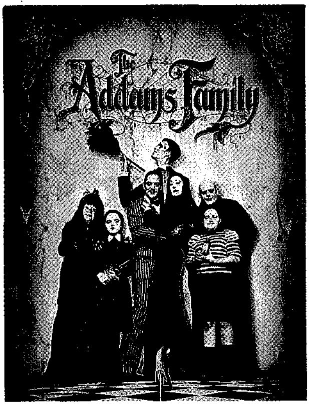
BOOKS

Becoming a Man, Paul Monette: In his most autobiographical work, the author of *Borrowed Time: An* AIDS *Memoir* returns to his New England boyhood. (Harcourt Brace Jovanovich; $19.95.)



VIDEOS

The Addams Family: Barry Sonnenfeld's directorial debut is a beaut. By mixing the ghoulish wit of Charles Addams and the campiness of the sixties TV series, Sonnenfeld has managed to come up with an entirely original, wonderful-looking comedy. With Anjelica Huston and Raul Julia. (Paramount; $92.95.)



THEATER

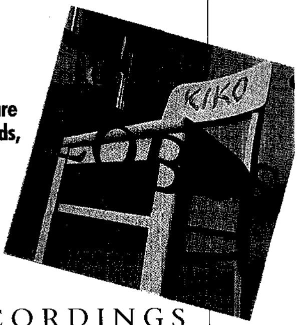
***Casino Paradiseo:* Pulitzer Prize–winning composer William Bolcom blends jazz, tango, torch, and a lot of other musical forms in this cabaret-opera about a real-estate developer who turns a sleepy little southern town into a big-time gambling resort. At the Ballroom.**

CHILDREN

"Jim Henson's World of Television": The Museum of Television & Radio has put together the biggest show *ever* of Henson's work. There are all sorts of special screenings, including highlights from his most memorable work, and some of the original Muppet characters are on view.

FASHION

"Underwear Shapes & Images: A Jockey Retrospective": Perhaps more—or is it less?—than you ever wanted to know about everyone's sexy little secret. There are TV and print ads, as well as a very complete look at the real thing. At F.I.T.



RECORDINGS

Kiko, Los Lobos (Slash/Warner Bros.): David Hidalgo's high, lonesome tenor turns "Two Janes" into haunting myth. The band deserves to be remembered for this album, not "La Bamba."

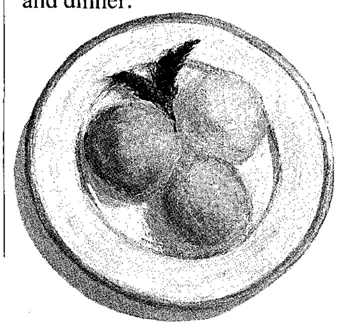
ASK GAEL

***Why don't restaurants do rehearsals?* That's what chef Alfred Portale had in mind when he opened Open at One Fifth Avenue (529-1515). While his partners are refurbishing the classic rear dining room at One Fifth, Portale's up front, trying out seviche of bass, deep-fried squid, shellfish chowder, and more.**

Peter Freed

BEST-SELLERS

From huckleberry to kiwi: The Duane Park Cafe is in the midst of a sorbet extravaganza. This season, the restaurant has 100 flavors on tap, and will offer a choice of ten sorbets at lunch and dinner.

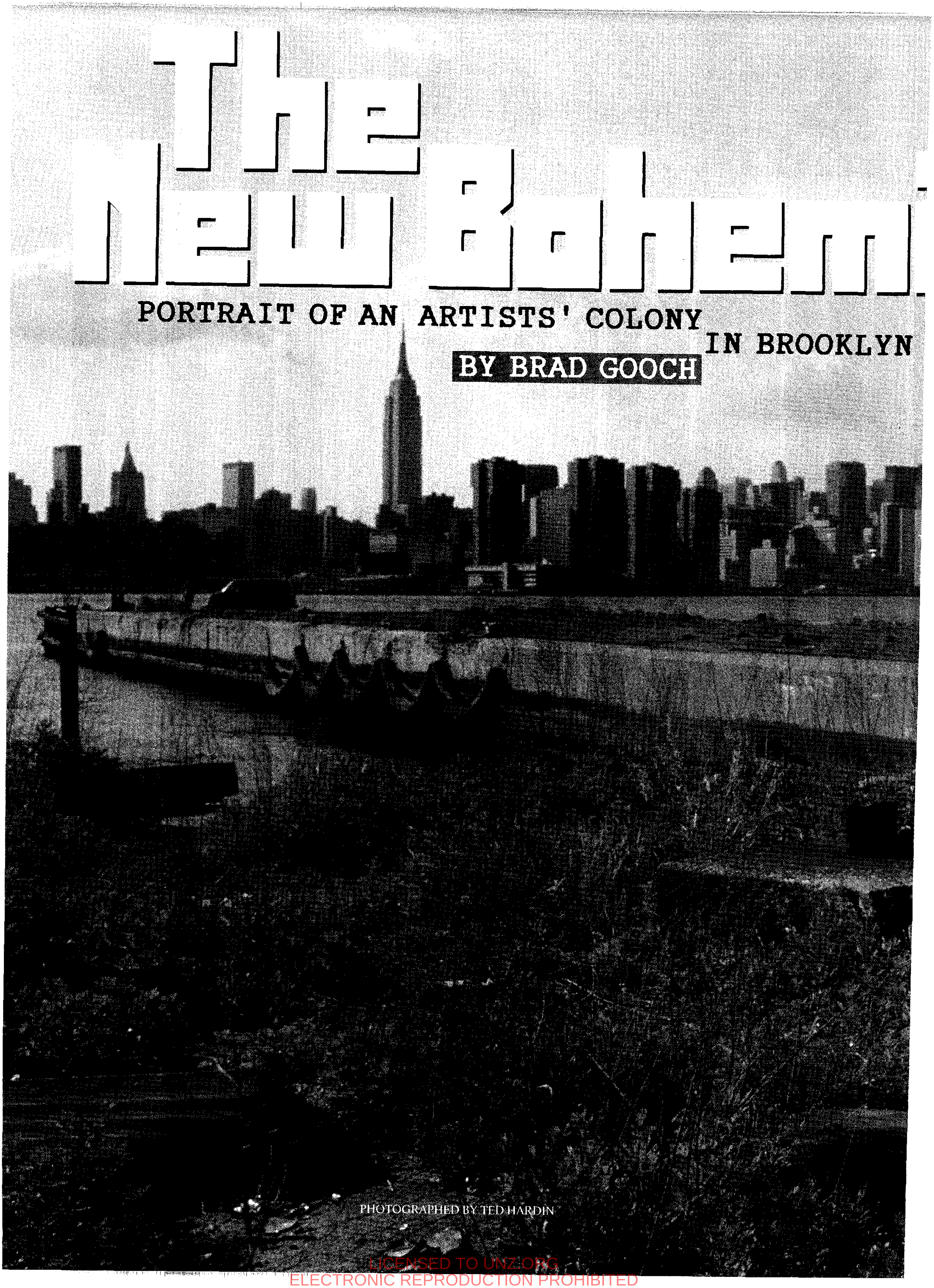


Nina Duran

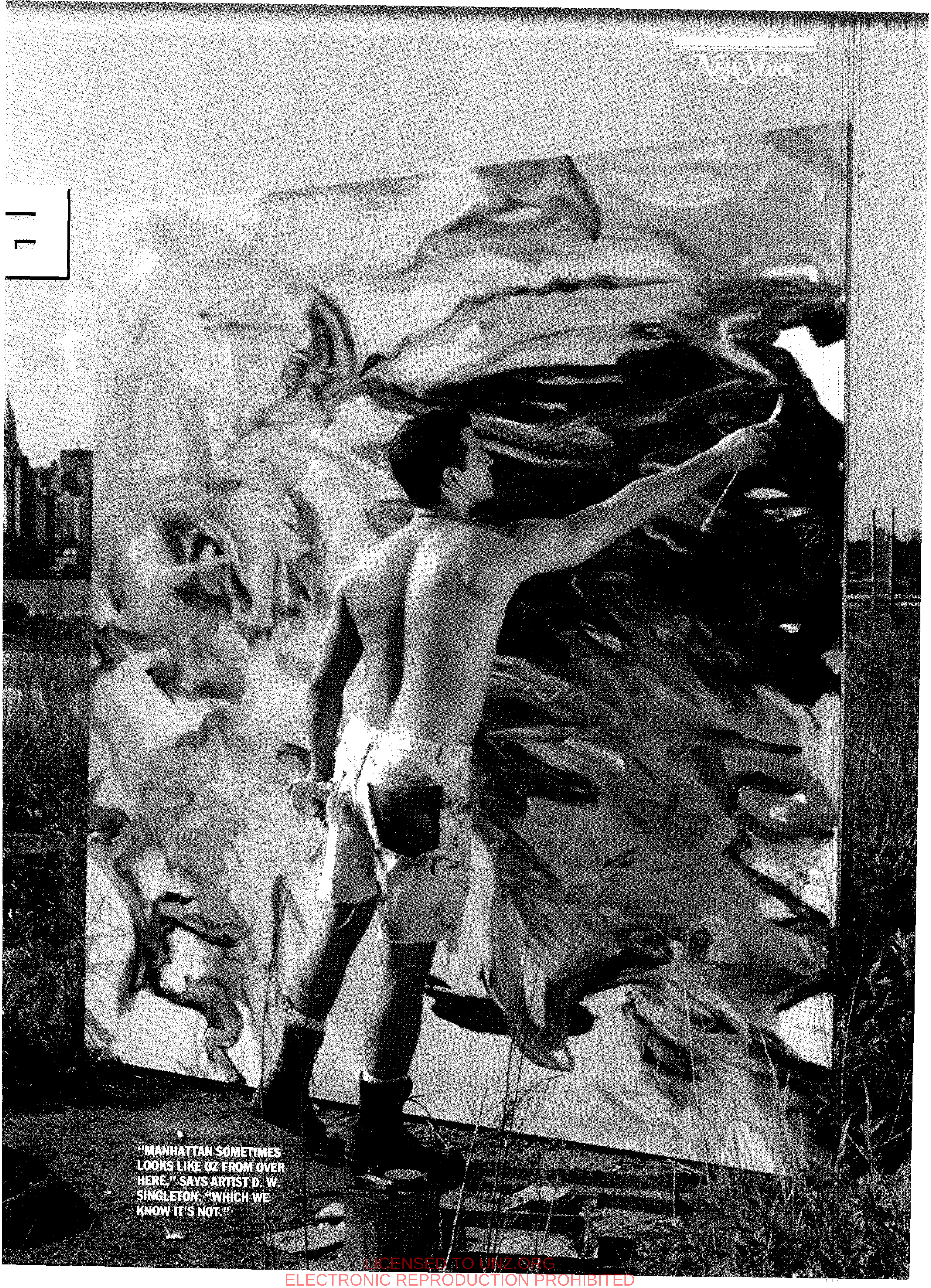
The New Bohemi

PORTRAIT OF AN ARTISTS' COLONY IN BROOKLYN

BY BRAD GOOCH



PHOTOGRAPHED BY TED HARDIN



"MANHATTAN SOMETIMES LOOKS LIKE OZ FROM OVER HERE," SAYS ARTIST D. W. SINGLETON. "WHICH WE KNOW IT'S NOT."

SELF-STYLED ENTERTAINER MARIANO AIRALDI.

RCADIA'S BILLY BASINSKI.

ANNIE HERRON IN HER TEST-SITE GALLERY.

IT'S A LATE AFTERNOON IN MARCH AT TEDDY'S, A TYPICAL workingman's tavern in the Polish section of Williamsburg, Brooklyn. Beneath American flags crisscrossed over an intricately carved oak bar, a woman bartender keeps one eye on a soap opera playing on the overhead TV as she advises an Eastern European couple just in from Florida about where to find a good apartment. Two swaggering young guys in stonewashed jeans stretch their legs across a couple of stools while singing along to Sinatra's "New York, New York" on the jukebox. A few gray-haired electricians argue in a corner.

Medea de Vyse, 30, a cross-dressing performance artist, is quietly sipping a Bloody Mary at a corner table in front of one of the bar's tall stained-glass windows. De Vyse is wearing a pillbox hat, an unbuttoned gray work shirt, a green Saint Patrick's Day blouse, black tights, a Navy pea coat, and dull lipstick. He fits right in. After all, he's constantly up and down the streets soliciting advertising for *Waterfront Week,* the newspaper he publishes for artists and businessmen alike. He's a member of the Northside Merchants Association and hopes to serve on Community Board 1.

In blows Mariano Airaldi, a 25-year-old Argentine who was recently one of the hosts at Keep Refrigerated, a Berlin-style underground club where the temperatures hovered around freezing. He's wearing a green sport jacket, no shirt, and a speckled scarf tied around his neck. His hair is disheveled, almost burned-looking. A pair of translucent dice keeps falling from his pockets. They're props meant for the Game Room, his latest club—featuring roulette tables, chess, and board games every Saturday night in a funky cocktail lounge with mellow music on North 8th Street.

"You should've stayed," Airaldi tells De Vyse, referring to a dinner party he threw the week before. "People started dancing on the tables, and I got married to my girlfriend."

After Airaldi blows back out, an older man with janitors' keys dangling from his belt asks De Vyse for the phone number of "that guy who runs Refrigerator. I know a high-school kid who wants to have his graduation party there," he explains. "There'll be around 500 kids."

Later, through the window, De Vyse points out a couple strolling in the angular light that illuminates Berry Street. Along a row of tidy three-story red, brown, pink, and tan brick houses, the man and woman are toting a bicycle wheel and other detritus—no doubt taking it all home so they can weld it into a sculpture. With their *Road Warrior* jackboots and earrings in every pierceable orifice, they're what De Vyse dubs "Williamsburg cowboys."

"In the seventies, it was SoHo," he says. "In the eighties, the East Village. In the nineties, it will be Williamsburg."

FOR THE PAST 50 YEARS, THE SHIFTING NEIGHBORhoods of lower Manhattan have always been home to a Bohemia of one sort or another. In the forties, Arshile Gorky and Phillip Pavia were drinking five-cent coffees at the Waldorf Cafeteria on Sixth Avenue off 8th Street. In the fifties, Jackson Pollock was tearing the door off the men's room in the Cedar Bar on University Place ("You couldn't see into it anyway," wrote the poet Frank O'Hara, "and besides there was then a sense of genius"). By the late sixties and early seventies, artists in work boots were moving into lofts in SoHo, nailing up Sheetrock walls, installing their own plumbing, laying their own bricks. Bohemia has always been 90 percent low-rent and 10 percent dream.

In the art boom of the eighties, Keith Haring showed up in high-tops in *People* magazine, and Andy Warhol was constantly being photographed with Jean-Michel Basquiat. But things were soon thrown out of whack. The galleries that choked the East Village in the early eighties quickly began to disappear. Now there are only a handful that hold regular shows.

The hype and prosperity enjoyed by a few young painters car-

Photographs: top, far right, bottom, Ted Hardin; center, Lina Bertucci.

ried a price tag. Many of their peers became refugees, forced by speculative rents in the East Village to move outside Manhattan. Thousands of these artists have settled in Brooklyn, many of them along the waterfront stretching from Greenpoint to Red Hook. Of these, an estimated 2,000 are clustered in Williamsburg, a working-class neighborhood of approximately 115,000.

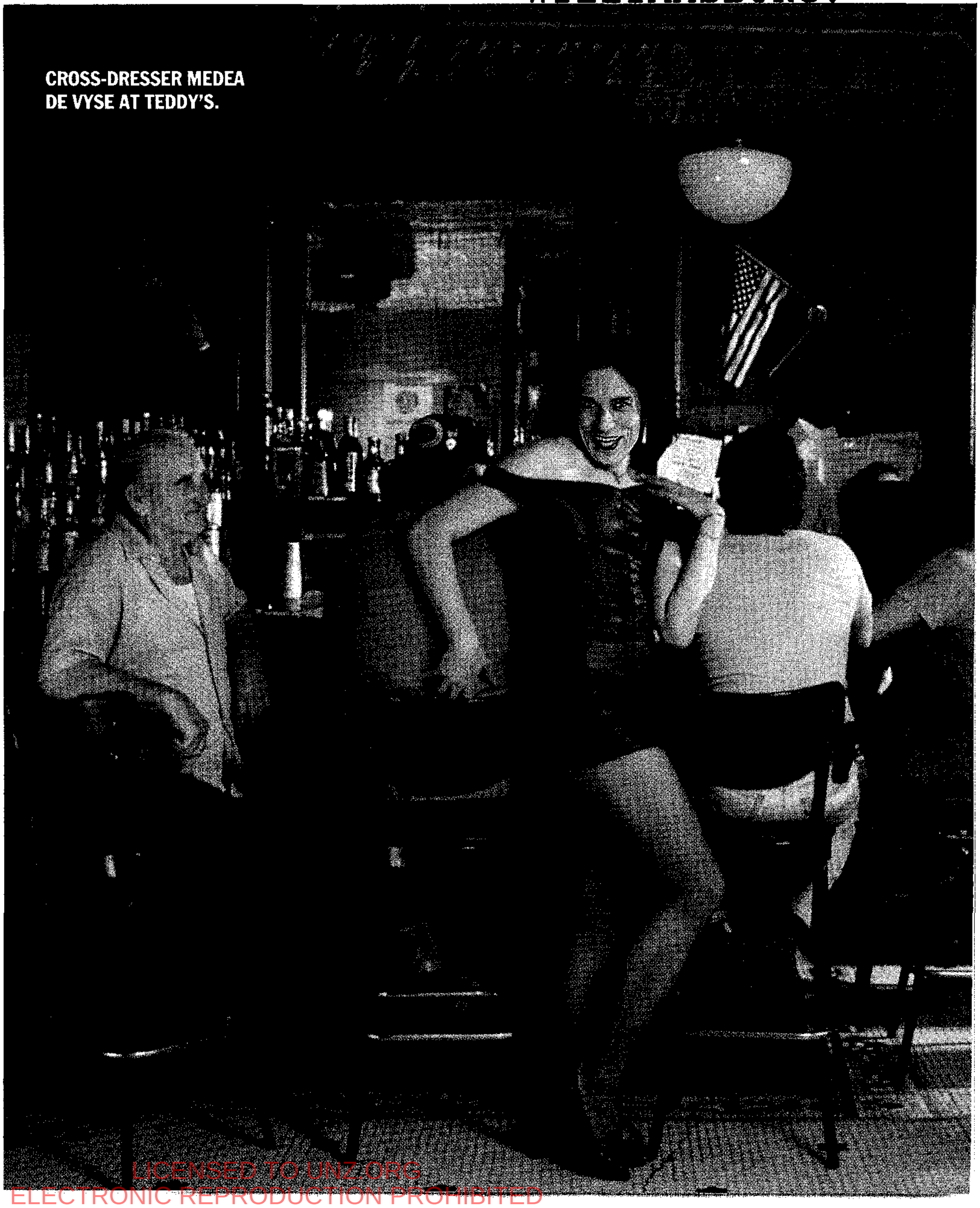
The Williamsburg of today resembles the Lower East Side of yesterday. Once a fashionable resort with gilded hotels catering to sportsmen like Commodore Vanderbilt, Jim Fisk, and William C. Whitney, Williamsburg was transformed almost overnight in 1903, when the steel suspension bridge was built. It became an immigrant district for Jews fleeing the ghettos of lower Manhattan. (The New York *Tribune* of the time dubbed the Williamsburg Bridge "The Jew's Highway.") These Jews later motored off to the lush suburbs of Long Island, replaced on Williamsburg's south side between Grand Street and Division Avenue by Puerto Rican immigrants in the fifties. The area's gray concrete walls are now colorized with R.I.P. murals and bright graffiti. White-and-turquoise Kool Man ice-cream trucks crawl along the streets in the summer, broadcasting "Send in the Clowns."

Many Hasidim who fled Eastern Europe during World War II live south of Division, toward Flushing Avenue. Poles have moved down from neighboring Greenpoint to the north side of Williamsburg, from North 15th Street to Grand Street, their ranks swelling in the past year with compatriots—fresh off the boat—who chat in butcher shops hung with long strings of yellow sausage. East of the Brooklyn-Queens Expressway is a purely Italian residential neighborhood. ("My most burning project is to bring a decent cappuccino west of the BQE," says De Vyse.) What's more, according to an executive at the Williamsburgh Savings Bank (the *h* fell from the town's name after its consolidation with the City of Brooklyn in 1855), Asians are also moving into the area in significant numbers: "Chinatown has reached its saturation point, and they're setting up businesses and moving over here," he says.

Artists are interlopers in all of these neighborhoods—especially the Polish north side and the Hispanic south side. Robert Flam and his wife, Lori Ledis, were considered pioneers when they moved into the neighborhood in 1982. In 1987, they set up LedisFlam, Williamsburg's first art gallery, which was relocated to SoHo in 1990. "When you went down to the L train, there were all these blue-haired old ladies," recalls Ledis. "That was it. It was surreal. The first night after we moved in, the doorbell rang and a little old Italian woman and her daughter brought us homemade pizzas to welcome us to the neighborhood. The woman across the street had lived on the block for 55 years. About two years later, things changed. I remember Robert coming back from the train and saying, 'I'm noticing all these used overcoats. The used overcoats are moving in.' "

THE OVERCOATS HAVE MULTIPLIED. ONE LOCAL PAINTER marvels at the jump in just the past two years: "It's like an army. They march off the train in their thrift-store clothing carrying their art-supply bags and stretchers on their way to the health-food store." So far, the invasion has been a peaceful and subtle one. It takes a trained eye to pick out EARWAX, the record boutique wedged between a pet-food store and a brown-shingle house on Bedford Avenue, where club D.J.'s from the neighborhood go to find unusual spins. Or to spot the "Art Salad" listed on the menu of Kasia's Polish restaurant. Notices for screenings of Kenneth Anger movies or Herbert Huncke poetry readings are confined to lampposts or to one of two walls—at the health-food store or the Green Room, an alternative performance space on Wythe

"IN THE 1980s, IT WAS THE EAST VILLAGE," SAYS DE VYSE. "IN THE 1990s,IT WILL BE WILLIAMSBURG."



CROSS-DRESSER MEDEA DE VYSE AT TEDDY'S.

PACKED IN AT COMFORT ZONE, AIRALDI'S NEW RESTAURANT.

Street, next to Slick's motorcycle-repair shop. Parties are announced by a logo—a black fly, for example—stamped cryptically on the sidewalk with only a date. Messages about hastily planned art events can be left on Subwire, a phone tape that changes monthly.

One Williamsburg poet calls his new home "the land that time forgot." Its low nineteenth-century brick houses with their steep stone staircases and rickety shutters rarely rise higher than four stories. Shades are pulled down in ancient pharmacies, and parking is never a problem along the deserted side streets that unravel toward the river. There's always more Kodachrome sky than the eye can hold. Williamsburg even has its share of literary ghosts. Henry Miller spent his boyhood at 662 Driggs Avenue and, in *Black Spring,* recalled the street's tin factory "with a vividness as if it were etched in acid." Grand Street was the address of the heroine of Betty Smith's best-selling 1943 novel *A Tree Grows in Brooklyn.*

The artists prefer the obscurity, and so far they've been successful at keeping their secret. Although a pop song in heavy rotation on Berlin radio immortalizes riding the L train to Williamsburg, most Manhattanites—so used to turning the spotlight on any twitch in the downtown art scene—are oblivious. "We feel protected by the river and the recession," says Jeff Gompertz, 35, Mariano Airaldi's former partner at Keep Refrigerated.

"It's like a working-class hick town," says Collier Schorr, 28, who moved to Williamsburg from the East Village three years ago. Now she has a two-bedroom $450-a-month apartment and a $250-a-month studio next door where she makes the "house traps"—hybrids of dollhouses and rabbit traps—that she shows at 303 Gallery in Manhattan. Schorr prefers Williamsburg's slow track to the hip-hop pace of the East Village ten years ago.

KEEP REFRIGERATED WAS CLOSED BY THE FIRE DEPARTMENT.

"Lots of us were in the East Village just before *New York* Magazine was there," she says. "Just before the papers started writing about the Pyramid club. We watched the Pyramid club get awful. And we watched 80 galleries turn to no galleries. This neighborhood is more for grown-ups." In her building—owned by an Italian family—live two artists who've shown in the prestigious Whitney Biennial: Jessica Stockholder and Jason Simon.

Ten blocks away, on South 2nd Street, D. W. Singleton, 29, finds that Williamsburg is beginning to seep into his paintings—large, abstract canvases that barely fit through his door. "The last series I did were my Williamsburg paintings," he says. "There were no skyscrapers in them. Over here, I make paintings that have the skyscrapers out the window. I feel a dialogue with Manhattan. I think that's one of the qualities of Williamsburg." Adds Singleton—who found the eighties "bumpy, very bumpy" as he moved through Washington Heights, Hell's Kitchen, the West Village, Columbus Avenue, and the East Village—"Manhattan sometimes looks like Oz from over here. Which we know it's not."

DAVE WIRTZ, 28, LIVES ON NORTH 6TH STREET IN WILLIAMSBURG'S meat-packing district. From his loft, he looks out at seagulls hovering above a woman operating a forklift. Across the street, Coyote studios attracts skinny rock-and-roll musicians in sunglasses and black leather pants who are in and out of its recording studios all day and night. Wirtz is holding out for a fifties-style bohemian scene in Williamsburg: "I've had visions of Ginsberg sitting around in a black turtleneck and goatee. People reading *Howl* at one of the parties here would not be totally out of place." Wirtz built a darkroom in his loft to develop his uncropped shots of the nearby waterfront, which reminds him of the places where he used to play while growing up in central Connecticut. The photographer moved to Williamsburg two years ago because he likes "its barren, overrun, industrial qualities."

The waterfront is Williamsburg's spookiest area. Rusty abandoned cars stick up from the East River, and warehouse windows stare blindly off into the distance. The rhinestone skyline of Manhattan looks eerie rather than pretty at the end of so many long, disheveled wharves. But economically, politically, and artistically, this two-and-a-half-mile stretch—still zoned for heavy industrial use—is Williamsburg's hot button.

Many of the factories that crowded the waterfront in its heyday—from after the Civil War until the 1970s—have been dismantled, though a number of working plants keep the Industrial Age alive. A view of the powder-blue Domino-sugar factory on the East River can be had by passengers on the J or M train traveling over the Williamsburg Bridge. Metalwork, furniture, and knitting factories are all still operating in the area, and the smell of anise from the spice factory on Berry Street fills the air on windy days. Radiac, a low-level radioactive- and hazardous-waste storage site, remains mired in controversy a block from P.S. 84.

Community Board 1's Waterfront Committee is considering developing the area. The proposals have met with screeches. "They want to gentrify the area with condos, which would lead to a domino effect, changing the neighborhood," says John Mensing, a member of the Communi-

ARCADIA IS HOUSED IN BASINSKI'S STUDIO, A FORMER CELERY-SODA FACTORY.

THE NEW BOHEMIA

LATE-NIGHT WORLD

FOR A SURREALIST BALL, GUESTS CAME AS SALVADOR AND GALA DALÍ; SOME WORE HATS FASHIONED OUT OF ASPARAGUS STALKS.

ty Board. "The artists want the waterfront to remain zoned industrial. They know that their rents would triple with development."

"I'm fourth-generation in this neighborhood," counters Marsilia Boyle, the chairwoman of the Waterfront Committee and an executive of the LeFrak real-estate corporation. "I don't need someone who moved in five years ago to tell me about gentrification. I think that's a false issue. No one has proposed building condos or rentals—we're not at that point yet. In John Mensing's mind, a nice, neat building is immediately equated with a condo."

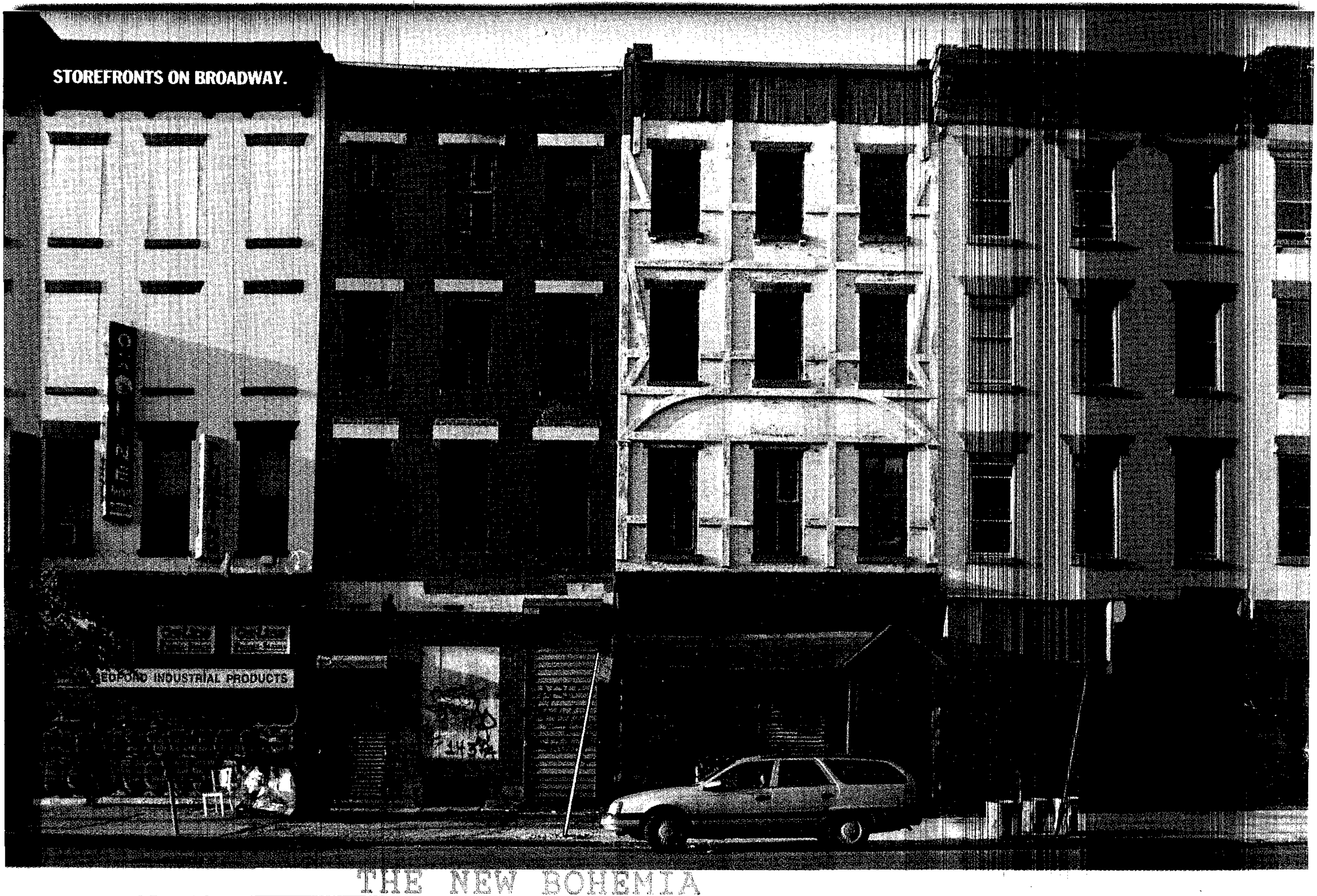
The "Williamsburg style," if there is one, comes from the waterfront. Indeed, a sort of *Blade Runner* Industrial Gothic is evident throughout the neighborhood—from the kicker boots of the clerk at EARWAX to the stage set of a recent production of Kafka's *The Penal Colony* at Open Window Theatre, a playhouse started by a group of former dramatic-arts students on the cramped second floor of a house belonging to a 90-year-old poet/painter. "It was sort of a junky machine aesthetic," says David Brody of the play's torture rack, which he made from metallic rubble gathered along the waterfront.

Appropriately, Williamsburg's art scene crept into the public eye during a series of waterfront parties in the summers of 1990 and 1991. The first of these Cat's Head parties ("I don't care what you call it," said one of the hosts. "You can call it Cat's Head for all I care") was organized by a core of eight volunteers who were secretive, hoping to avoid the fate of all those late, lamented Manhattan hot spots.

It was held in the former Old Dutch Mustard factory on Metropolitan Avenue on Bastille Day 1990. Two hundred and fifty people were expected for the installations by six artists and music by a few local bands—Reverb Mofos, King Missile, Red Restaurant, Original Formula. Instead, 750 showed up, and the beer evaporated. The next Cat's Head was held in an abandoned warehouse the size of two football fields. Streamers of scrap metal were hung from the ceiling, and guests used sticks and batons to play nonstop music for nine hours. In June 1991, at the third party—renamed Fly Trap after two of the Cat's Head organizers moved to Berlin—more than 2,000 paid $6 a head to watch five bands on two stages and see Fluxus-style works by 100 artists: Infrared sensors went off when they detected a human body; water guns were aimed at electric fences; a "plastic fog" was made from 1,000 square feet of clear plastic strips. Limousines and private cars arriving from Manhattan created a blinding glare of headlights on Kent Avenue.

EVER SINCE FLY TRAP, THERE'S BEEN A BUZZ ABOUT Williamsburg. "I hear they have these speakeasy parties that are totally word-of-mouth because they don't want anyone from Manhattan to come," said one young writer at a recent SoHo cocktail party. "I heard they rent back rooms in working factory buildings, and that their beds are just a few feet from these big booming machines," his girlfriend added.

The heir apparent to the Cat's Head and Fly Trap mystique these days is Mariano Airaldi. "I'm not an artist. I'm an entertainer," he brags, his hands always in motion, his eyes fiercely happy, his clothes clownish and oversize. After moving to New York in 1988, Airaldi started a performance space called Ex–Funeral Home on 12th Street between Avenue A and First Avenue in Manhattan. Last winter, he and Gompertz orchestrated the debut of Keep Refrigerated, on North 6th Street. The makeshift illegal club featured tiny space heaters, pyramids of smashed TV sets, washes of blue light, Disney cartoons projected on the wall, and tapes playing everything from Moroccan chants to techno-industrial noise. Denizens brought their own paint and paid $3 a head for



STOREFRONTS ON BROADWAY.

TIMELESSNESS

THE BRICK HOUSES RARELY RISE HIGHER THAN FOUR STORIES, AND THERE'S MORE KODACHROME SKY THAN THE EYE CAN HOLD.

the privilege of splattering the walls of the basement. The Fire Department finally stepped in when the partners threw an Argentine barbecue—complete with live chickens, sides of beef hanging from the ceiling, and an open fire on the third floor. (Although Keep Refrigerated is now officially closed, Airaldi plans to transform it into a sort of nighttime indoor flea market and open it under the umbrella of his new organization, Lalalandia.)

More loungelike and mellower is Arcadia, a cabaret open some Saturdays in the studios of rock musician Billy Basinski and artist James Elaine. The vast third-floor loft—converted from an old Dr. Brown's celery-soda factory—has arched Romanesque ceilings, steel pillars, flea-market thrones, pulled drapes, and flickering candelabra; it was the setting of a New Year's Eve Surrealist Ball. Guests came dressed as Salvador and Gala Dalí; some wore original hats fashioned out of asparagus stalks, dried flowers, or computer chips.

Lately, the Ship's Mast (along with the Right Bank) has become an unlikely hip spot, the place to go for jazz concerts, performance artists, and poetry readings. The *Deer Hunter*–style wood-paneled pub—where hockey games play interminably on a big color set hooked up to a rooftop satellite dish—seems straight out of Pennsylvania. Owners John and Nora Gallagher have welcomed artists since they opened the bar in 1981. They even provide lasagna, meatballs, and knishes on weekends. "It cheapens the place to charge for food or admission," says John Gallagher, the middle-aged former lead singer for a defunct Queens band, Moving Violation. "I don't think people born and bred in the area feel very comfortable around the artists, so they stay away," he says ironically.

David McDermott and Peter McGough keep a studio on Williamsburg's Broadway—in a landmark 1868 Kings County Savings Bank that's far removed from the bonhomie of the Ship's Mast. Like many other artists who work in the area—Ashley Bickerton for one—they have a reverse commute, continuing to live on the Lower East Side. Starched-collar artists who paint in the pre-Raphaelite style and sport Victorian garb, they feel more comfortable with Williamsburg's nineteenth-century heritage. (The symbol of that bygone era, the Peter Luger steak house, with its polished oak tables and waiters in white aprons, sizzles across the street from McDermott and McGough's studio.)

The two eighties art stars walk their spaniels to work across the Williamsburg Bridge, stable a dappled stallion in Prospect Park (he can occasionally be seen grazing on hay on their front portico), and maintain their bank's period with gaslit chandeliers and candlestick phones. In 1990, in their third-floor ballroom, they held a costume party fastidiously modeled after Louis Comfort Tiffany's Egyptian Fête of 1913. Jacqueline Schnabel came as Cleopatra, Kenny Scharf as Polyphemus, *M* fashion editor Robert Bryan as Tutankhamen. According to McDermott, "That party was probably the most exciting thing that has happened in Williamsburg in 50 years, from an artistic point of view."

Understandably, some of their more rumpled neighbors resent McDermott and McGough. "They're total Manhattanites," complains one artist. "They just moved out here to exploit the

low rents, but they're not really connected to the community."

Others enjoy watching them stroll the streets in their white Edwardian suits and straw boaters. "It's funny to watch the reactions on people's faces out here when they see them walking around," says Collier Schorr, the "house trap" artist. "I want to tell them, 'It's a concept. They're not insane.' "

IT'S A BREEZY FRIDAY NIGHT IN MARCH, AND there's an opening at Herron Test-Site—Williamsburg's big new commercial gallery. Scuffing across the gray concrete floor of this converted Chinese auto-repair shop on North 1st are hundreds of Brooklyn artists—a woman in red rubber pants and a matching blouse, lots of men with goatees in green Army parkas, a few small children. Many nod seriously at the sculptures by Mary Traynor fashioned from rubber tubes, lawn chairs, aluminum sieves, and bicycle parts.

"It's about gender," says one artist, studying two puppets made of tubing that can be manipulated by pulling wires from either end. "It's all interactive," concludes his friend, using a buzzword that crops up in a lot of Williamsburg artspeak.

A small cluster of men and women joke about changes in the neighborhood: "You can get the *Times* now." "Except on Fridays, when all the artists snap it up for the art reviews." "When I moved here, you couldn't get yogurt or whole-wheat bread. Just pork." "I used to be able to go buy milk in my dowdiest dress. I called it my Williamsburg outfit. Now you can get caught with your pants down, because you run into leather boys or club kids."

At the back of the gallery, aluminum washtubs are filled with dark-green bottles of Grolsch beer. A buffet table is stacked with mozzarella-and-tomato sandwiches on thick bread. Entwined in video wires, Dina Emerson weaves through the crowd singing an abstract piece that sounds like a Muslim call to prayer. A buzz-cut young man in a long cashmere coat causes a stir by leaning drunkenly into one of the gallery's modular white walls, which swivel 360 degrees (a feature that's useful for showing the giant sculptures and installations that the gallery favors).

Moving through the crowd is an obviously pleased Annie Herron, 36, who has short-cropped black hair and stop-sign-red lipstick, and who wears a checked woolen suit. "There were probably, like, a thousand people here," she says at an excited clip. "Manhattan doesn't know what large numbers of artists are here. There has never been a concentration of artists like this. Ever."

Like many of the people she shows, Herron felt she had been burned by the Lower East Side. In the mid-eighties, she had been the director of the Semaphore *EAST* gallery there, which represented Mark Kostabi, among other artists. "The Semaphore was a hot gallery," Herron says now, "and everyone was eager to know who I had seen and what I had to say. Then things changed—I'd see the same people, and their eyes would just sort of glaze over." After breaking up with her artist-boyfriend, Herron moved from SoHo to Williamsburg four and a half years ago with their son, now six.

Her new gallery makes her a light bulb in the neighborhood, one that many would like to see dimmed. "There are people here who boycott her shows," says one artist. "That's what they moved here to get away from." Others, like art writer Paul Taylor, are altogether dubious about a Williamsburg renaissance. "I don't think the art world is really about the bohemian life anymore," he says. "You don't have to live in the shadow of the city the way you did up until the seventies. The art world now is wide open. It's made of international centers."

But when Annie Herron speaks about Williamsburg, she sings. "I think that what's coming out of Williamsburg is going to be the last thing that comes out of New York as the art capital of the world," she says, proudly pointing out a bit of neon calligraphy lit up in her window that matches the lettering on the Sing Keung Car Repair, Inc., sign next door. "I think the work is very much of this era. Because of the concentration of artists out here, it will become known as being from this area."

Herron, who produces videotapes for her artists' shows instead of catalogues, is insistent about one thing: The nineties—at least as far as the art world goes—haven't even started.

A FEW WEEKS LATER, ON ANOTHER FRIDAY NIGHT, there's the usual ghost-town feeling on Grand Street, one of Williamsburg's empty boulevards. But there is one sign of life: a blur of electric-blue light emanating from a store window in the middle of the block. Inside, Mariano Airaldi is playing host at a test run of a restaurant he's calling Comfort Zone. The narrow space is packed. Nineteen people sit cross-legged around a glowing purple table with an upside-down lamp as its centerpiece. There's Kit Blake, editor of the local magazine *Worm;* Williamsburg artist Donna Martin; and Ken Butler, a hybrid-instrument-maker and troubadour who moved to Williamsburg from Portland, Oregon.

"I found 750 square feet with a great view of the twin towers and the river for $425," Butler explains over the din. "On weekends now, the place can be more interesting than Manhattan. I don't feel I'm missing anything by being here."

The confusion is compounded when the guests find themselves crowded shoulder-to-shoulder in the kitchen, where ribs of beef are piled next to a huge vat of boiling water. Airaldi keeps leaping over the table to push cassettes into plastic tape players glued to the walls. Shirts start to come off. A woman with a strange accent rushes around pleading, "The liquor store is closing at midnight. Five dollars for wine."

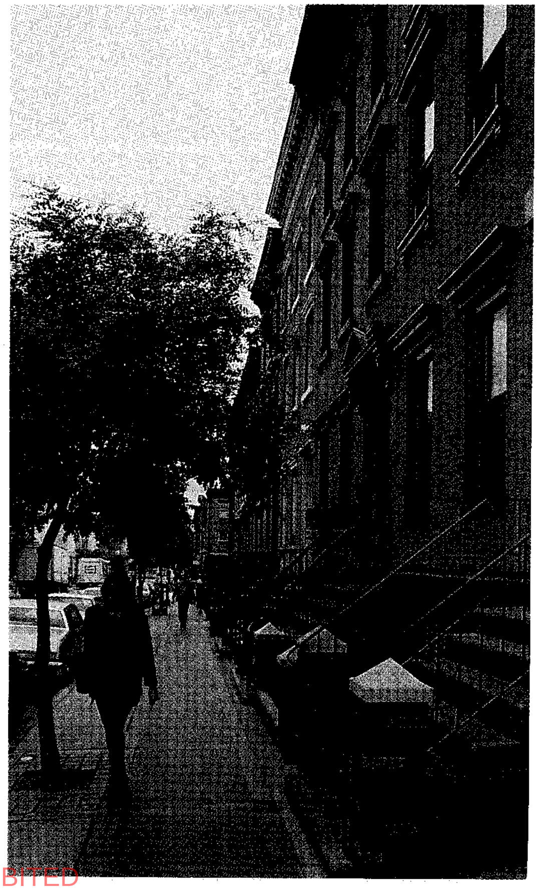
At the far end of the table, next to the kitchen, there's a fancifully draped stage. Once Comfort Zone takes off, that's where the cook will stand every night, next to his spotlit dishes. There will be goat, rabbit, frogs' legs, five different fish courses. Colored liquids will be offered in test tubes.

"The guy makes something out of junk," says singer Dina Emerson, who's there, too. To her, it's not just any old junk: "It's more like twenties Berlin junk. It's got that lush, stylized, visceral, cabaret quality."

The highlight of the meal isn't the gluey shrimp. It's Airaldi's fiery speech introducing the chef. "It's experimental cooking," he says, grinning. "In the restaurant, the chef is the most important person, his performance. So we put him onstage. There are microphones so the sound of cooking starts getting mixed with opera. There's a video camera focusing straight on his cutting. It's a feast kind of thing."

Clap, clap, clap. Airaldi slams the tapes back on. Everyone starts talking and laughing again in a maelstrom of white noise. ■

TREES GROW IN BROOKLYN.



ROSE LAND

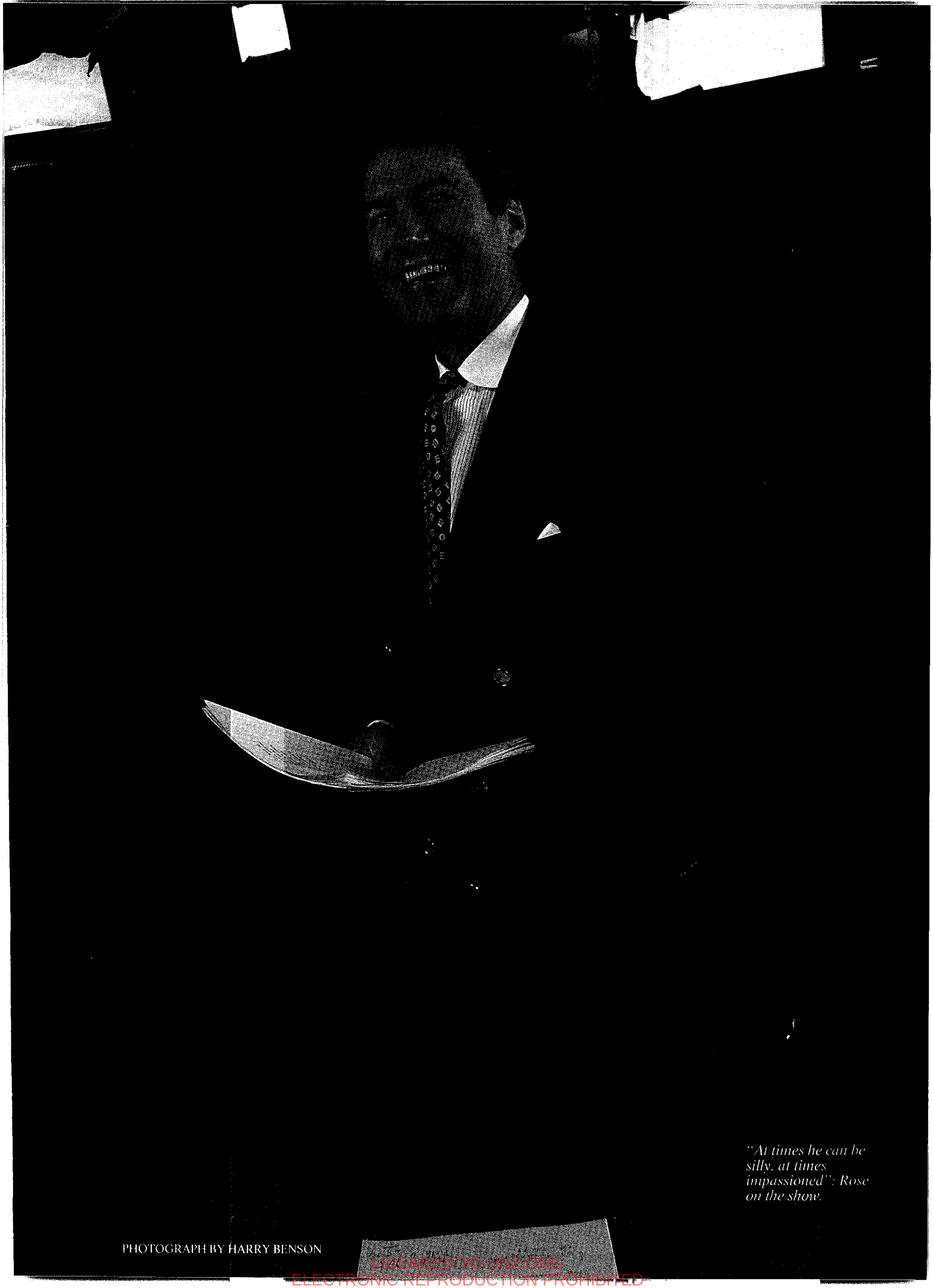
BY JEANIE KASINDORF

WHY POLITICIANS, PUNDITS, AND LITERARY LIGHTS FLOCK TO CHARLIE ROSE'S PBS SALON

"I SAT THE OTHER DAY WITH A GROUP of people who are colleagues and friends, among them Peter Jennings, Roone Arledge, Jack Chancellor." Charlie Rose was in the middle of a marathon three-hour conversation about his late-night Channel 13 talk show, his southern childhood, his peripatetic career, and the future of public television. "And Chancellor said to me, 'You know what I like about the show?' And I thought he'd say something about 'we do a lot of politics, range of guests, it's live.' He said, 'I love the fact that you are having so much fun. It's contagious.' That's part of what's made the connection. It's not that I've been invited to dinner parties. It's not that I treasure as friends people who are well known to the community. It's simply that every night at eleven o'clock, we give a pretty damn good effort at bringing interesting people here for a conversation, and I *love* doing it."

The story was vintage Charlie Rose. In less than a minute, he had brought his listener into a circle that few people get invited to enter. He had dropped just the right name—"Jack" instead of "John"—to let you know he was a real player in that circle. He had slipped in a quick counterargument to the notion that its success had something to do with the fact that he has become the newest boldface name in the gossip columns. And he had done it all with the same mix of country and city charm that has persuaded so many other boldface names to show up at eleven o'clock at Channel 13 to be interviewed by him.

Charlie Rose—who until last year was best known for his six-and-a-half-year stint as anchor of CBS's *Nightwatch*—came to New York last September to start his new one-hour talk show, *Charlie*



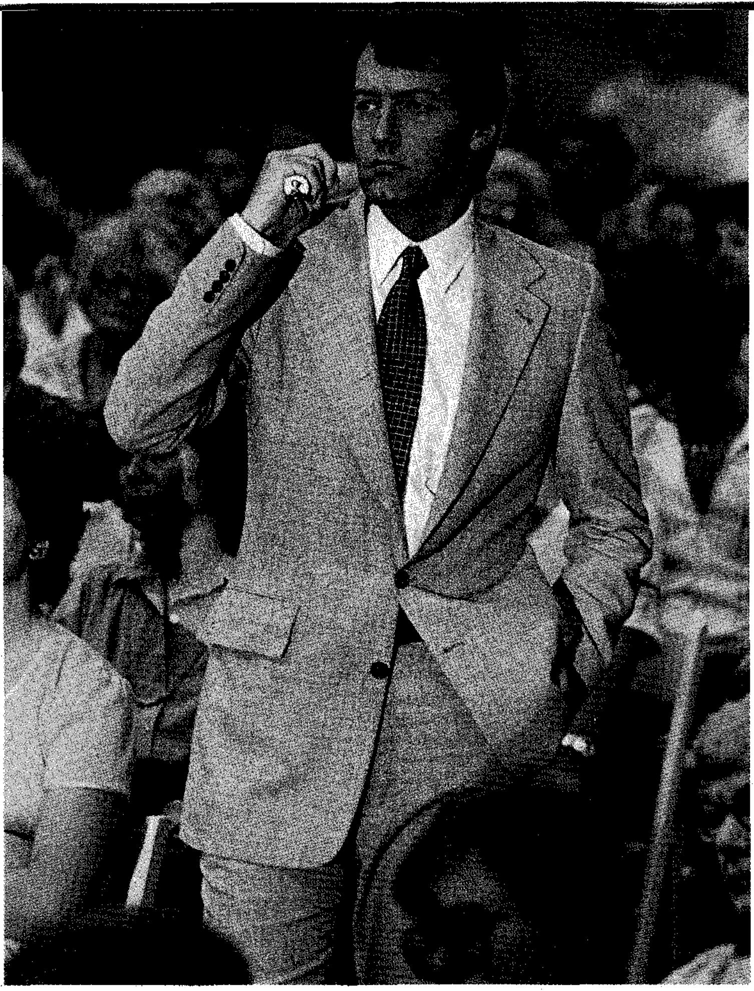
"At times he can be silly, at times impassioned": Rose on the show.

PHOTOGRAPH BY HARRY BENSON

Rose. He has quickly made a name around town as Brooke Astor's dinner companion and Liz Smith's new best friend and the host of the newest of the "new news" shows.

The great strength of the show—which provides a safe harbor for politicians, pundits, and newsmakers to present themselves to the public—is its guest list. Henry Kissinger chose the show as the place to explain why he was refusing to be interviewed by *60 Minutes* (because it wouldn't promise to run his interview in its entirety or, alternatively, to let the audience know every time there was a cut in the videotape). Norman Mailer has appeared, as have Mario Cuomo, Paul McCartney, Bill Bradley, Wilt Chamberlain, Vladimir Posner, Dan Rather, Peter Jennings, Walter Cronkite, Mort Janklow, Harry Evans, and Don Hewitt.

Rose runs the show much as a turn-of-the-century society hostess might run a salon. Within one hour, he can seem to be the best friend of such disparate guests as Jann Wenner, Oliver North, and Susan Faludi. At times he can be silly, giggling with his guests. At times he can be fawning ("a provocative piece," he intoned to Henry Grunwald about his essay in *Time;* he called Abe Rosenthal "a paragon in the world of newspapers"). At times he can be impassioned ("I think regardless of the party or the president, the hottest place in hell ought to be reserved for those with the power of that office who don't offer even the moral leadership and who don't say what a significant problem racism is in America and therefore begin to say, 'I may not have the answer, but I do want to put this on the front burner' "). At times he can be so softball that more combative New Yorkers find themselves yelling at the set.



"*Very smart": In 1980 on his Dallas–Fort Worth show.*

ROSE, 50, WAS BORN IN HENderson, North Carolina, where his father owned the Rose Gin and Supply Company, an agricultural-supply store where Rose worked from the age of seven. Three years ago, he bought his own 500-acre soybean farm in the adjacent county. He attended Duke University, where he took premed courses. In the summer of 1964, a family friend helped him get an internship with U.S. senator B. Everett Jordan. "I became a political junkie in a serious way that summer," he said. He abandoned the idea of medicine, got an undergraduate degree in history, then went on to Duke law school.

During law school, he met Mary King. After he graduated they married and moved to New York, she to work as a researcher at CBS and he to attend NYU Graduate School of Business and work at Bankers Trust. "There was no great plan; I wasn't smart enough to have a plan," he said. "Basically at that time I wanted to be an entrepreneur, to build something. I look back with some envy at what Jann Wenner did." When his wife moved to the BBC, he started doing some free-lance work there. Then he began working weekends for WPIX–TV.

"Several times at WPIX I called Bill Moyers to ask him to appear on the show. I never talked to him, but I did have a couple of conversations with his wife. Then Mary sat next to Bill at a luncheon one day, and in conversation somehow it came out that Mary was married to this kid who kept calling their house. So Bill said, 'Gee, maybe I should return his phone calls.' We met in his office, and twenty minutes into the conversation, which was primarily me asking questions, he must have seen something. He said, 'Why don't you come work for me?' " In two years, Rose went from "alter ego" and managing editor to executive producer of Bill Moyers's shows on PBS.

When Moyers left public television for CBS, Rose took a job as a Washington correspondent at NBC. "I was not cut out to be a correspondent that way," said Rose, whose sentences have a southern way of rambling all over the place.

"Because you had to speak in sound bites?"

"Yeah, that's part of it. And secondly, I had not had the right kind of training, and I wasn't very good. But I said to myself, 'I'm going to learn this game.' So I said, 'How can I get the maximum amount of on-air experience?' I said, 'Doing an interview show.' " He served as guest host of *Panorama,* a local interview show on WTTG–TV in Washington. From there he became the cohost of *AM/Chicago,* then moved to Dallas–Fort Worth to host a Phil Donahue–style show. In the middle of these moves, he and his wife were divorced. Although he has been a bachelor for many years, he says he wants to marry again and have children.

At the end of 1983, Van Gordon Sauter, CBS News president then, hired him to do *Nightwatch.* For the next six and a half years, he reigned over the early hours from 2 to 4 A.M., interviewing "almost everyone" from George Bush to Lech Walesa to Woody Allen to Charlie Manson. During that time, he was also substitute host on *Face the Nation, CBS Morning News,* and *CBS This Morning.* But he never found a constituency within the network. One former CBS producer says, "He was very smart, something like Jeff Greenfield, and CBS was so bureaucratic and so stuck in its ways that they couldn't figure out a way to make his talent work for them."

I asked Rose if he agreed.

"I think that's probably true," he said. "I don't know about Jeff's experience, but I clearly don't come out of the traditional mold. I had a wonderful time there. Some people think, Well, gee, because so many people said such terrific things about you and remarked so well about your work, you must be terribly despondent over the fact that CBS didn't take better advantage of the skills you brought to the place. That's life, you know. I mean, I couldn't have forced them to use me in a way that

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might have been mutually beneficial.

"I went to CBS before I left and said I'd like to do a broadcast at midnight that would be similar to this broadcast. It would be a collection of people. They just said, 'We can't do it.' This was after they'd come off the failure of Pat Sajak. That was frustrating to me. I would have wished they had said to me, 'Great.' Timing, irony have a lot to do with life. I left, and seven weeks later the Iraqi invasion of Kuwait took place and CBS put on a show with Charles Kuralt and Lesley Stahl that was a natural for me. It's just that I was not there. If I had been there, maybe it would have happened."

ROSE LEFT TO ACCEPT AN OFFER to be the anchor of a new Fox Television show called *Personalities.* He moved to Los Angeles in July to get ready to go on the air the beginning of September. Almost immediately, he realized that the producers were creating a tabloid-news show. "Before the show went on the air, I said, 'I don't think I can do this. I don't think it's right for me.' "

INGRATIATING HE CAN SEEM TO BE THE BEST FRIEND OF SUCH DISPARATE GUESTS AS JANN WENNER, OLIVER NORTH, AND SUSAN FALUDI.

"They must have been thrilled," I said.

"They were not thrilled," he said. "I was advised by my friends who cared about me that I shouldn't step away from this until at least I'd given it a chance, because it would look like I didn't give it an opportunity to succeed. I gave it that opportunity and after three weeks [on the air] said, 'It's just not for me.' "

It took him a few more weeks to get out of his contract. Then Rose went back to his farm for a year. "I wanted to create a show," he said. "I wasn't looking for a slot. I'm not very good at slots. And almost as an afterthought, someone said, 'Why don't you talk to the people at Channel 13.' " This time the timing was right. Rose was looking for a late-night show, and WNET had the eleven o'clock hour open. The show—which draws 65,000 viewers at 11 P.M. and another 35,000 when it repeats the next day at 2 P.M.—has also been sold to the Learning Channel in a deal that made $500,000 for Channel 13 and a fee for Rose that he will say only is in a "different zone."

"You've been criticized for being too softball," I told him. "I've seen you be very incisive, but generally I think your approach is very soft."

"I think that's wrong," he said. "Anyone who watches the show on a regular basis will say to you, 'It's not that his questions aren't as tough as anyone else's. It's that he asks them without making a cheap shot; he asks them in a genuine, sincere way. Let's take Don Hewitt. I asked him about Meredith Vieira and about the age of Don and Mike and those guys and whether they have the energy to do what they used to do, and Don rose up in indignation and said, 'Let me tell you about L.A.' As he should have. But the question was asked. It's just not proven; it's just not fair to say. With Bill Clinton, I pushed for ten minutes on the business about playing golf at a whites-only country club. It happens all the time. You can ask tough questions without being hostile. I think I create that atmosphere because I am by nature friendly."

I told him that I was amazed at the way he could appear to so easily befriend Jann Wenner, Oliver North, and Susan Faludi all on the same show. "You did a very good job of seeming to like them all," I said.

"I do like them all in different ways," he said. "That's not to say of those three. . . . I think Oliver North was prepared to engage in, you know——I mean, I think that Oliver North probably did a lot of things I don't approve of, a whole series of things. Jann Wenner is somebody I've met since I came to New York and would invite back on the show. He's not a good friend of mine but somebody I know; I have been invited to dinner at his house. But none of that stops me from asking him questions that were every bit as hard on him. I said, 'Do you spend all your time on vacation. Do you beat up on your staff?' I asked him, 'Tell me about the period when you were coming in in midday from sex, drugs, and rock and roll.'

"But he just sat there," I reminded Rose, "and you filled in an answer about how it was part of the times. Then he said, 'That would be okay.' He got away with not giving an answer."

"But I felt like the audience knew what it was," Rose said.

Since coming to New York, Rose has also been the host of three PBS specials: *Salman Rushdie: A Conversation With Charlie Rose;* a program on the Los Angeles riots called *America: The Fires Within;* and *Public Television–Public Debate.*

I asked him whether he thought the conservative attack on PBS was valid.

"The first one is that PBS has outlived its usefulness," he said. "No way. I don't think you'll find that quality of programming on a consistent basis on any cable channel. Is it therefore obsolete? No. Do I think public television should be balanced? Yes. Do I think it should have a liberal tilt? No. Do I think there should be a full range of opinions expressed? Yes."

"Do you think it does have a liberal tilt?"

"Uh, no. I think some shows do, yes, but I think over the long range, no. With William Greider and Bill Moyers, that's where they're trying to make their point, you gotta look at each show and say, 'What's it about?' I mean, a lot of stuff Bill does . . . it's, it's . . . I'm sorta on Bill's side on this. Not just because he's my friend, not because I admire him. Do I think Moyers has an agenda? No. Do I think Moyers is a liberal? Yes. Do I think everything Moyers does is biased toward his own political point of view? No. Do I think Moyers looks at the world through his own prism? Yes."

"But you say he's a liberal," I responded, "and looks at the world through his own prism. That's what the conservatives are saying."

"Yes, but I think Bill Moyers would say to them, as Ken Burns [the producer of *The Civil War*] did say, 'Go make a proposal to do your own show.' I think there would be room for George Will and Bill Moyers on public television. I think George should have his own show."

"Maybe he doesn't want to do it for PBS money."

"Well, that's part of it, and maybe he doesn't think that's what he's good at."

"Do you worry about the conservative attack on PBS having an effect?" I asked.

"No. In the long run, no. In the short run, I just think they want to be heard Some people are rabid about this."

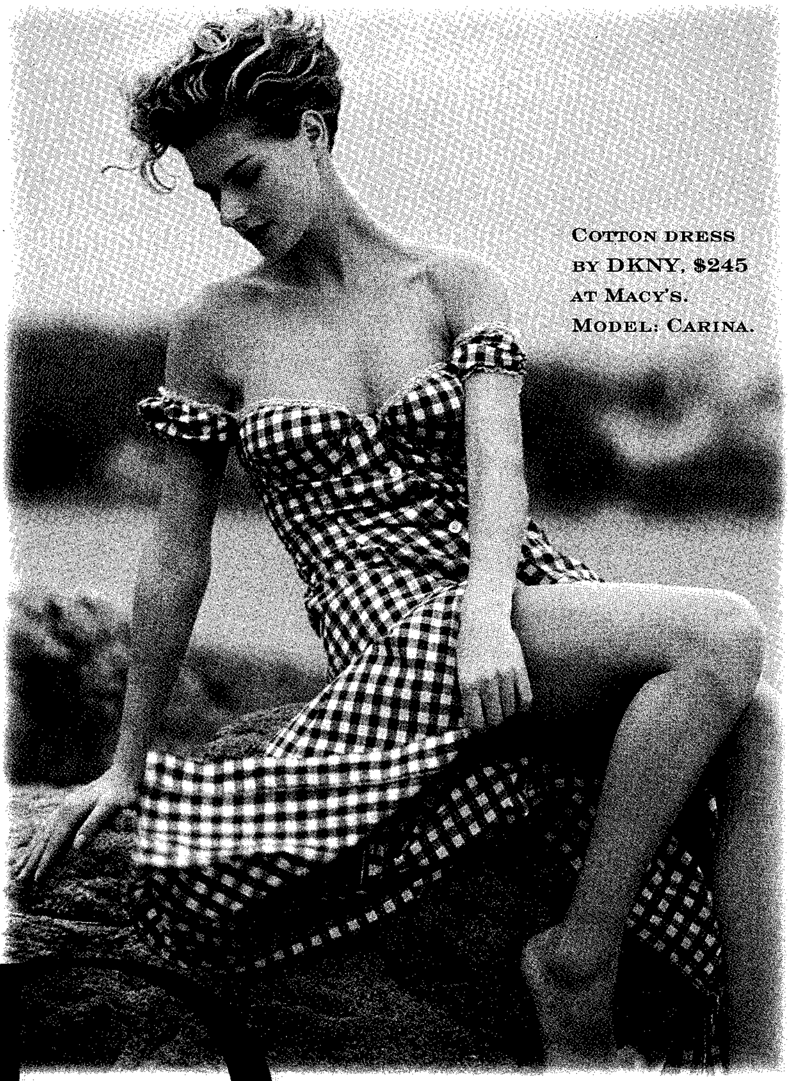
"So what are you going to do next?"

"Settle down," he said, smiling at himself for having sidestepped the question.

"Professionally," I said.

"Oh." He took a long pause to think out an answer that would leave every option open. "I'm gonna do this show for a long time. I want to do other things. I like the fact that public television asks me to do specials for them. I also do things for the Discovery Channel. I will do things for commercial television if they ask me to and it fits into the schedule. But my primary responsibility, my primary love, the thing that gives me great joy, is this show. I want to do it for a long time, and I would not let go of it lightly. This is a *wonderful* thing to do." ■

Freedom



Cotton dress by DKNY, $245 at Macy's. Model: Carina.

By Martha Baker

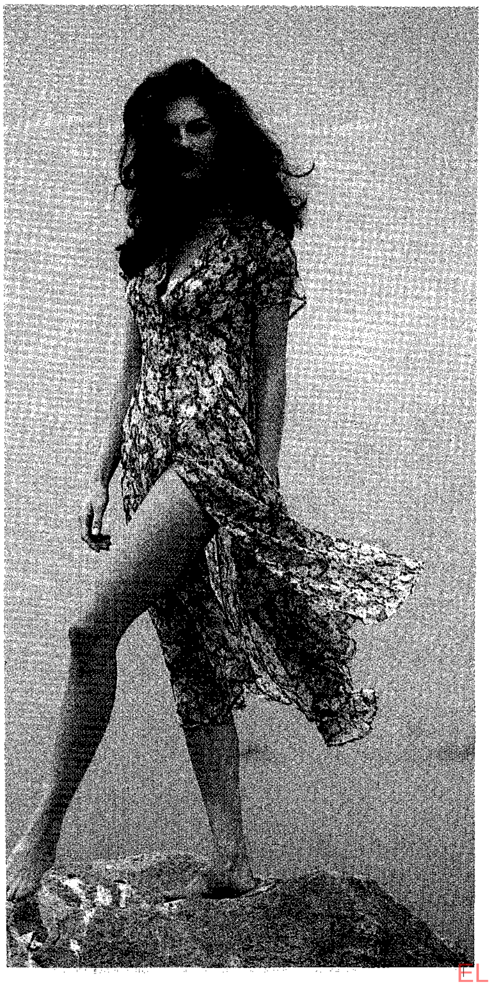
OF THE Dress

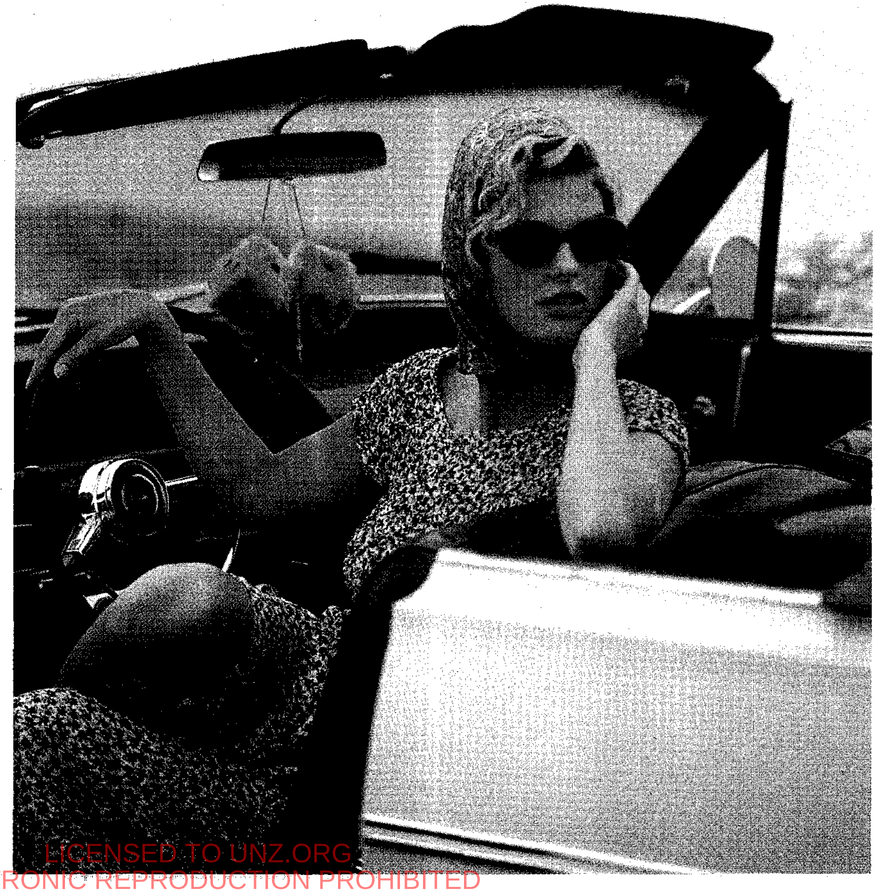
SUMMERTIME, AND THE PRETTY DRESSES ARE EVERYWHERE—LONG AND COOL AS A GLASS OF LEMONADE, SIMPLE AND SULTRY AS THE SEASON. LOOSE AND BREEZY, SWEET AND SEXY, THEY CAN GO IT ALONE MOST ANYWHERE—HOTFOOTING IT IN THE CITY . . . BAREFOOTIN' ON THE BEACH.

Photographed by Chuck Baker

LEFT: RAYON DRESS BY BETSEY JOHNSON, $174 AT BARNEYS. RIGHT: RAYON-CRÊPE DRESS BY J. DABNER, $290 AT HENRI BENDEL; LEATHER SATCHEL, $1,595 AT GOLDPFEIL (711 FIFTH AVENUE, AT 55TH).

BELOW: RAYON DRESS BY TOVE-CELINÉ, $286 AT BARNEYS NEW YORK. MODEL: TASHA. RIGHT: RAYON DRESS BY MAX STUDIO, $216 AT BARNEYS; RAY-BAN SUNGLASSES BY BAUSCH & LOMB.





FASHION ASSISTANT:
ELIZABETH ALLEN

HAIR: GABRIEL SABA
FOR JOHN SAHAG SALON
MAKEUP: BOBBI BROWN
FOR FREDERIC FEKKAI
BEAUTY CENTER

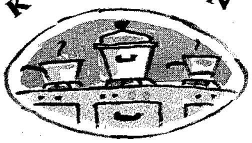
PART TWO

Great New Places To Have A Party

By Barbara Costikyan

SOMETIMES, SMALLER IS BETTER. AT AN INTIMATE AFFAIR, THE GUESTS' WIT AND THE ROOM'S CHARM STAND OUT. HERE ARE 33 CONGENIAL SPACES—SOME HOLDING AS FEW AS 6, SOME AS MANY AS 50 PEOPLE—TO CONSIDER FOR YOUR NEXT CELEBRATION.

A VIEW OF THE KITCHEN



A DINNER PARTY FOR 15 TO 30 people in the kitchen of the **Waldorf-Astoria Hotel** must be a little like a meal in the kitchen of a luxury ocean liner. The Waldorf's kitchen is immense—a city block long—and shipshape clean. When you consider that executive chef John Doherty's team feeds at least 3,000 people a day, you can't help being impressed by all the attention he gives your little group.

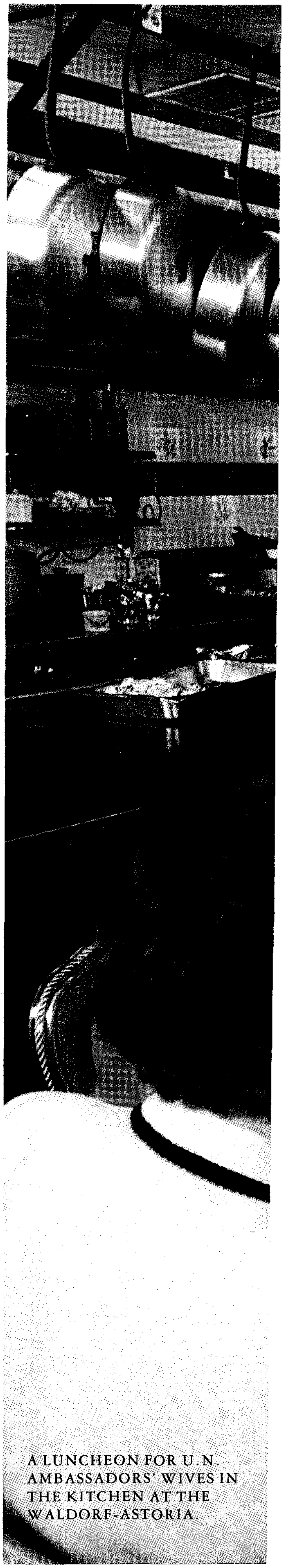
He met our party under the clock in the hotel lobby and took everybody on a half-hour tour of the kitchen. First, the bakery. Even when nobody's at work there, it's redolent of bread and cake. By the time dinner was done, the breakfast baker had arrived to begin the morning Danish.

Next, everybody stepped into the soup kitchen, where white-toqued chefs were at the ready with sterling-silver tureens and white china bouillon cups.

While sampling a clear consommé of lobster, people noted the seven 80-gallon stainless-steel stockpots simmering on stands nearby. A second soup (white bean, sausage, and Swiss chard) was offered—and eagerly sampled.

Then Doherty led us to the meat coolers and butcher shops, gave a little talk, and took us back to a bank of stoves where three cooks were working, preparing our

PHOTOGRAPH BY JAMES KEYSER



A LUNCHEON FOR U.N. AMBASSADORS' WIVES IN THE KITCHEN AT THE WALDORF-ASTORIA.

dinner. Here we drank champagne and helped ourselves to smoked shrimp, tiny sandwiches of foie gras, sizzling fried oysters, and smoked salmon.

A cluster of lighted ficus trees camouflaged some stainless-steel Traulsen refrigerators; under the trees were three oblong tables set for dinner. One, seating ten, was the kitchen's steam table (turned off); covered with a cloth, it worked very nicely as a dinner table.

The centerpieces were baby asparagus Doherty took from a hand truck. These were set in little baskets and tied with string. The appetizer was a warm salad of grilled loin of rabbit on a bed of jícama, dressed with a whole-grain-mustard vinaigrette. There was a choice of entrée: baked halibut bourguignonne and potatoes mashed with garlic and cabbage, or a roast rack of lamb accompanied by curried-lamb sausage, vegetable couscous, apple chutney, and mint sauce. Surprisingly, the guests preferred the lamb. The desserts were a fruit sorbet with berries and a cold chocolate soufflé with sauce anglaise, plus an assortment of petits fours.

The price, $125 per person, included champagne, wine, and service, but not tax or tip. Dinner prices can go higher, depending on the choice of food. Plans for dinner in the kitchen cannot be made more than three months ahead.

The kitchen at the Waldorf-Astoria, Park Avenue and 50th Street, is available for parties (up to 50 people) except in July and August. Call the chef's office, 872-4866.

To get to **Remi's Chef's Table,** go down a flight of steep stairs, pass through a large, busy kitchen, and enter a wood-paneled wine room with a table—which takes up most of the room—set for six to fourteen. At one party, the host had provided a centerpiece that saluted the glory of Italian food: a basket made of woven spinach noodles and heaped with salamis, soppressatas, raw mushrooms, and herbs. Remi's provides large hunks of Reggiano parmigiana on butcher blocks, tuile-shaped cups made from melted parmigiana and filled with roasted almonds. Vegetables like scallions, fennel, and bell peppers are all over this display, and so are hors d'oeuvre like grissini with prosciutto di Parma wrapped around them, focaccias studded with olives, and thick-sliced potato skins baked with sage. Guests, seeing no cocktail space, tend to cluster around the table, sipping sherry offered by the waiter assigned to the room.

You can't go wrong with the home-cured salmon (like gravlax) on lettuce, the bacon-wrapped tiny quail with green lentils and balsamic dressing, or the fine salad of arugula with shavings of Parmesan cheese. Another appetizer, goose prosciutto, is rich and silky. You may decide on a half-portion of pappardelle or saffron pasta with sautéed osso buco as a starter, or the nippy penne with olives, rosemary, capers, tomato, and peperoncini. One immensely popular entrée is the calf's liver sautéed with black truffles. A grilled salmon in a crust served with horseradish cream has great tang, and the ever-popular rack of lamb has a pistachio-nut crust.

Remi's chef's table is surrounded by the shouts, yells, and clanging of dishes and glassware from the kitchen. The room was created by Adam Tihany for his chef, Francesco Antonucci, who wanted a place to relax with his staff, and kitchen noises obviously don't disturb their peace.

The desserts, usually ordered off the regular menu, are sumptuous and not saccharine. Order several, and ask for lots of spoons. The broiled crackle-crusted zabaglione Sarah Venezia, which comes with fruit and vanilla ice cream, is a winner. Try the warm chocolate soufflé cake and also the crisp apple tart with walnut ice cream. And, of course, sorbets and biscotti.

A chef's-table dinner starts at $60 per person, not including wine, liquor, tax, or tip.

Remi's Chef's Table, 145 West 53rd Street, is available for dinner parties every night. Call Ellen O'Hanlon, 399-0949.

Striking

TASTE CATERERS' WEST VILLAGE SPACE, WITH ITS FINE VIEW OF THE HUDSON, IS A PLEASANT SPOT FOR PARTIES AT DUSK.

OWNER JON GILMAN AND STAFF IN TASTE CATERERS' RIVER ROOM

Intimate

Arcadia's Party Space Looks Like a Small Room in a Château in the Loire. A Tasting Dinner There, With Its Eager Nibbling and Plate-Passing, Makes for Great Socializing.

THE **Kitchen Table at The Park Avenue Cafe** is snug, tiny, glass-walled, soundproof, and air-conditioned. It seats ten, although six to eight people is a more comfortable fit. Guests can look into chef David Burke's stainless kitchen and often be greeted by a sous-chef's smile and wave, even during the frenzy of service.

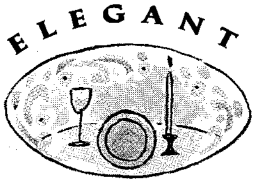
Before the dinner is served, an elaborate breadbasket made of wood bark is brought to the table, and guests attack the peppery corn sticks and the Parker House rolls, crusty whole-wheat baguettes, and bread sticks that resemble tree twigs.

For an appetizer, there are several choices: house-smoked salmon with smoked-salmon knishes, a sea scallop perched on pesto raviolini, or a tartare of tuna and salmon garnished with salmon and Sevruga caviars. For an entrée, Burke's famous swordfish chop—with the tail end removed—will be exceptionally good now that swordfish is running locally. The roast chicken with sweet garlic, bacon, and noodle cake is part Grandma and part Japanese noodle. The barbecued squab is garnished with two rounds of corn cake and foie gras, making a nice little sandwich. For dessert, there's delicious stuff like a milk-chocolate-caramel crème brûlée served in an old-fashioned sugar bowl that's topped with a chocolate truffle. There's a nightly fondue with fresh fruit (like banana) for dipping.

A four-course dinner at the kitchen table is $45 per person, including one bottle of wine. A tasting menu of five courses costs $50 per person, not including liquor, wine, an 18 percent tip, and the tax.

The Kitchen Table at the Park Avenue Cafe, 100 East 63rd Street, is available for private luncheons Monday through Friday, for Sunday brunch, and for dinner every night. Call Sally Monahan, 644-1900.

ELEGANT



THE PRIVATE PARTY SPACE IN **Arcadia** looks like a small room in a château somewhere in the Loire. The French windows bear gauzelike curtains; some walls are covered with cream-colored linen, some are lined with the 700 wine bottles that make up the Harvard Sharp collection. If a host wishes to pour any of these Bordeaux and Burgundies (bottled between 1929 and 1961), arrangements must be made before the party.

Oenophiles can study the labels while enjoying Arcadia's substantial hors d'oeuvre. A miniature club sandwich with lobster and crisp bacon is delectable. Guests will need both hands to eat the buckwheat-flour-coated fried oysters, sauced with rémoulade and served on the half-shell; the house potato chip topped with smoked-salmon salad, though, can be managed with a single hand.

We six had chef Anne Rosenzweig's tasting menu, so each of us was served a different appetizer, entrée, and dessert. We were expected to taste one another's food—and that made for great sociability. All through the evening, dishes were passed around to cries of "Let me taste that!" If you have a tasting-menu party, anticipate chaos—there certainly will be no meaningful table talk—but you'll have a lot of fun.

Among the dishes we tasted were, as appetizers, Arcadia's new-fashioned shrimp cocktail (the shrimp are dressed with corn, papaya, and tomato), Arcadian Caesar salad made with arugula and brioche croutons, corn cakes topped with crème fraîche, Sevruga caviar, a fresh-tasting sweet-pea soup made with coriander and crème fraîche, and a seared-foie-gras sandwich with rhubarb chutney.

The entrées that night were mustard-crisped crab cakes on acorn-squash ratatouille, a roast chicken with potato-zucchini pancakes and plum compote, and a rib-eye steak made with limousin beef, a low-cholesterol, low-fat beef from Colorado. I sampled some additional side dishes that would be excellent at a party: a molasses-grilled quail, a wild-mushroom charlotte, and a ragout of baby artichokes. Desserts included Arcadia's signature chocolate bread pudding, blackberry upside-down cake, and a spectacular individual-size lemon-curd tart with a four-inch-high meringue.

Dinner in the private dining room, which accommodates 25 for cocktails or 15 for dinner, starts at $75 per person. This is the charge for food—either a tasting menu or a seated three-course dinner; hosts must add the cost of drinks (charged by the glass), wine (charged by the bottle), 18 percent tip, and tax. For parties of fewer than nine guests, the host must pay "around $200" to rent the space.

The private room at Arcadia, 21 East 62nd Street, is available every day but Sunday. Call Anne Rosenzweig, 223-2900.

OWNED BY THE MAIOGLIO FAMily since 1906, **Barbetta** must be the most beautiful Italian restaurant in Manhattan. Both the furnishings (eighteenth-century antiques from Italy's Piemontese region) and the building itself (an 1874 brownstone townhouse built by John Jacob Astor) are handsome.

Good-looking also is Barbetta's back garden, planted in 1964 and now lush with wisteria, magnolia, oleander, gardenia, and jasmine. One can smell their sweet fragrance at night despite the diners' cigarette smoke and the blast of the other kitchen ovens along Restaurant Row.

Over the past few years, Laura Maioglio has restored the second-floor, garden-view private rooms, so they are no longer shabbily romantic but crisp and appealing. There are parquet floors, fireplaces, and burled-walnut doors.

If you choose the Rose Room, which seats a maximum of 30, use the handsome, wood-paneled Wine Library for drinks before the meal. If you choose, instead, the Mirrors Gallery, which seats 22 and sports several grand-ballroom mirrors, then use the Garden Room for drinks. The Rose Room and the Mirrors Gallery are both fine spaces in which to hold weddings, birthday parties, or pre-theater dinners. On Sundays, or any other day when Barbetta is closed, the entire first floor of the restaurant, which seats 130, can be used. This is especially nice in summer, when cocktails can be served in the flowering garden.

Barbetta serves Piemontese food. Maioglio invited us to a sampling of two dinner-party menus. One began with a fine cannelloni alla Savoiarda; the crêpe is filled with a forcemeat of veal and spinach and masked with a light béchamel-and-tomato sauce. The entrée was bue al Barolo—beef braised in red wine and served with polenta. A salad of seasonal greens followed, and then an outstanding baked apple: The cooks took an apple with the skin on, then crusted it with sugar so it caramelized while it was baking and pulled it out into a petal shape. The food for this dinner cost $39 per person.

A second menu—for a four-course dinner—began with linguine al paté d'olive—linguine tossed with minced black Sicilian olives. Then there were soft-shell crabs with lemon-butter sauce, followed by charcoal-

Photograph by Ted Hardin. Illustrations by Barbara McGregor.

Serene

HAVE A PIEMONTESE DINNER AT BARBETTA, USING ONE OF THE PRIVATE ROOMS OVERLOOKING THE LUSH BACK GARDEN OF WHAT MAY BE THE CITY'S MOST BEAUTIFUL ITALIAN RESTAURANT.

grilled squab garnished with cranberry beans in red-beet olive oil. For dessert, we had the Monte Bianco, a marrons glacées cake. The food cost was $60 per person.

Neither of these prices includes the cost of cocktails (charged by the glass), nor the two wines recommended for each meal (charged by the bottle), nor the $200 charge for the use of the room—usually waived for larger parties. Hosts must also figure in 20 percent for the tip and tax.

Barbetta, 321 West 46th Street, is available seven days a week. Call Laura Maioglio, 246-9171.

Taste Caterers IS FAVORED by the sort of clientele—the social types who give charity benefits and luncheons—that has long turned to Glorious Food. Indeed, last year a well-plugged-in partygoer said, after nibbling on some appetizers, "You mean this wasn't done by Glorious? I salute Taste Caterers."

Like Glorious, Taste has its own party space and kitchen on a quiet, tree-lined street in the West Village. The 1,500-square-foot River Room, which faces the West Side Highway, has fine views of the New Jersey sunsets beyond the whizzing cars. A pair of glass doors opens onto a small terrace, where as many as twenty people may have drinks. The room can hold up to 150 for cocktails or a maximum of 80 for a seated dinner (but 40 guests, the owner says, won't be lost in the space).

The large windows make the room sunny; the walls are washed in soft copper tones. Several support columns give the space a classical look. Serene as the room seems, though, Taste's décor is slightly tongue-in-cheek. The entrance foyer has a credenza and a reception table with hand-painted murals showing neoclassic figures holding sausage, fish, melons, and squash, and there's a Waring blender in the artwork as well. A salute to food!

This is a striking spot for parties at dusk. At a recent twilight wedding cocktail buffet for 50, there were five kinds of passed hors d'oeuvre: cold shrimp marinated in Dijon, shallots, and fresh dill; macadamia-crusted chicken, blackened fillet of beef, mini-bruschettas with marinated eggplant, and Asian-style duck breasts on scallion crêpes garnished with pickled orange. At the gravlax station, the chef carved salmon. At the pasta bar, guests were offered cheese tortellini with pesto cream sauce and penne with wild mushroom and tomato, and there was a huge wheel of Reggiano cheese with bread for people to poke at. The wedding cake, garnished with fresh flowers, was made in-house by chef Robert Oliver (he also makes superb papaya scones), and there were chocolate-dipped strawberries to go with it.

The River Room can be rented for about $1,500 for a four-hour event. The cost of food per person for this cocktail buffet was $40. This did not include the services of a maître d' at $22 per hour, or the six waiters required for a group of 50 (waiters' fees are $17 per hour with a minimum of five hours). Wine and champagne cost an additional $7 per person—more if expensive vintages are used. The $40 fee includes the kitchen staff's services, the food-buffet props, and the garnishes. Rentals of china, flatware, and tables could run another $20 per person. The host is billed directly for these by Tristate Party Rentals.

Taste Caterers' River Room, 113 Horatio Street, is available for parties seven days a week. Call Kerri Ryan, 255-8571.

THE S'AGARO ROOM AT **Eldorado Petit** holds up to twenty for dinner. But it's more fun to have fewer guests—say, ten to twelve—since the room looks more dramatic when just one long table is used. S'Agaro's neighbor, the Sant Feliu Room, which is wider but not as graceful, accommodates 40.

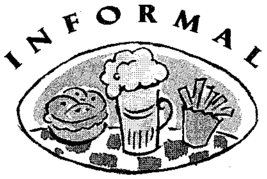
S'Agaro's "contemporary Barcelona look," as the restaurant puts it, is something special. There is one cherrywood-paneled wall, another wall of terra-cotta, and a long table whose centerpiece is always illuminated by a recessed ceiling fixture shedding alabaster light that flatters the guests and turns the walls a deep, mellow brown. The S'Agaro also has a long, movable, decorative wall with some beautiful Biedermeier-style cabinetry lining it. S'Agaro offers more privacy than the larger room because it can be closed off.

Groups of twenty or fewer may order from the menu—mostly Catalan dishes—so nobody's stuck with a dish he won't like. Plan to have the brandada—codfish purée over steamed leaf spinach with raisins and pine nuts; it has a hefty garlic flavor. The guests will share tapas as well as mussels in vinaigrette, sautéed sea scallops, and buñuelos de bacalao (crisp-fried fish balls), which will beautifully complete the shared tapas. Be sure to serve the delicate garlic soup.

If you should ask for paella for an entrée, one of the owners, John or Paul Fox, will gently tell you that paella is not a Catalan dish, but there is Eldorado Petit's arroz con mariscos, a dish of Arborio rice, mussels, langoustines, shrimp, and clams, all in a broth of great, tasty depth. Try it. The grilled beef fillet with wild-mushroom sauce is good, too, especially if you specify you want it rare. Guests who order the very Catalan roast lamb with lentils, red beans, and thyme should be well satisfied. The fresh-fruit tart is good, and the apples poached in red wine and served with orange ice milk are soft and luscious. Everybody will probably go for the crema Catalana—flan—and the strong coffee.

Dinners like the one above start at $45 per person, not including drinks, wine, the 18 percent tip, or the tax. A three-course dinner in the S'Agaro room starts at $28 per person, not including drinks, wine, the 18 percent tip, or the tax.

Eldorado Petit, 47 West 55th Street, is available seven days a week. Call John or Paul Fox, 586-3434.



Upstairs at Lora IS WHAT chef Lora Zarubin has named the cozy and intimate floor-through private dining room on the second floor of her restaurant, Lora. Last year, Zarubin took over La Tulipe, which had been at this site for fourteen years, put in central air-conditioning, and created this gem of a room.

It's a comfortable space; the eclectic furnishings provide a sort of shabby chic. A damask sofa is set beneath the windows facing West 13th Street; a big mirror hangs above the marble fireplace; there are Drucker French café chairs and a Bessarabian kilim. There's a small bar, a kitchen (behind a drapery), and an alcove with a table seating up to twelve. The room has held birthday parties, corporate dinners, wedding-rehearsal dinners, and such for up to 30 guests.

Guests start the cocktail hour in the window end of the room, nibbling at smoked salmon on toasted brioche, or spicy Maryland crab cakes with a lemon rémoulade, or sourdough bruschetta with

A BIRTHDAY CELEBRATION AT TRATTORIA DELL'ARTE

a concasse of tomatoes, or potatoes roasted in sage. For an appetizer, guests at the table are given two choices for each course. You can have the Caesar salad or the frisée, a sculpture of several long leaves of romaine lettuce, baked chèvre, and frisée with lardons. In winter, consider a bisque of Dungeness crab. In any season, have the antipasto plate with grilled onions in balsamic vinegar, roasted yellow peppers, Parma ham, and house-cured olives. For an entrée, there could be a choice of grilled leg of lamb with potato tart, or a risotto with wild mushrooms and baby onions frite. Dessert might be prune-and-Armagnac ice cream, or Zarubin's marvelous lemon-caramel tart with crème Chantilly. Discuss seasonal menus with Zarubin when planning an event.

The cost of an Upstairs at Lora dinner ranges from $65 to $95 per person, including liquor and wine but not the $150 room charge, the 20 percent tip, or the tax. The cost of a two-hour cocktail party with passed hors d'oeuvre and open bar is $30 per person, plus the room charge. A luncheon will cost $40 to $70, including liquor and wine but not the room charge, tax, or tip.

Upstairs at Lora, 104 West 13th Street, is available every day but Sunday. Call R. L. Fletcher, 675-5655.

Exuberant

MERRY, INFORMAL PARTIES ARE THE THING AT TRATTORIA DELL'ARTE. PLUCK A BOTTLE FROM THE RACKS FOR THE TOAST.

A DINNER PARTY FOR EIGHTEEN in a century-old Upper East Side duplex townhouse sounds tempting—especially when the food is prepared by Zarela Martinez, of the Mexican restaurant Zarela. At **Zarela's House,** designer Mary McFadden incorporated into the décor several objects from Martinez's family ranch in Chihuahua. There's her Talavera china—a famous, colorful Mexican-patterned tableware—as well as a branding iron from the ranch and the hand-embroidered table linens that are part of Zarela's heirloom collection. Rough, handwoven Mexican textiles cover all the furniture in the large living room, where guests gather to drink and eat.

The house makes a good setting for small weddings, birthdays, brunches, and cocktail parties. In good weather, guests can gather on the terrace, which is planted with impatiens, spruce, marigolds, and ivy, and have margaritas (or whatever they wish; the host must provide the liquor, wine, and beer). There are passed hors d'oeuvre: clams on the half-shell with salsa verde, flautas with guacamole, and tostadas of port with a chipotle sauce. In winter, the group will probably want to assemble near the working fireplace.

One of Martinez's typical buffet parties (this one was for eighteen) featured eight different dishes. There was ensalada Girasol, a chicken salad made with mango and chile; camarones rancheros (shrimp sautéed with poblano peppers and toasted anise); a platter of stuffed anchos chilies with a semisweet rice; a rice casserole of corn and poblano peppers; tortillas filled with marinated skirt steak; a dish of refried black beans; a jícama salad; and a casserole of zucchini, jalapeño, corn, and tomatoes. The host provided Mexican beers—Dos Equis and Carta Blanca—and served a Chilean red wine. For dessert there were brownies flavored with canela, and cook-

Photograph © 1992 by Frederick Charles.

ies, all followed by a special grind of espresso coffee.

Buffets and seated dinners at Zarela's House vary in both menu and price; the range is from $85 to $100 per person, including use of the house, food, fresh flowers, and Martinez or her daughter to take charge of the service. Each waiter or bartender gets $100 for a five-hour stint.

Zarela's House is available for luncheon and dinner parties every day. Call Zarela restaurant, 644-6740, and ask for Zarela.

Nosmo King, a 75-seat restaurant with glorious antique cut-crystal chandeliers, fine retro-thirties objects (like jadeite coffee cups), and good food, has an unlikely location: Canal and Varick Streets, near the end of the exit ramp for the Holland Tunnel. Not a neighborhood for a beautiful, sentimental, traditional wedding.

But step inside. The antique tin ceiling is an elegant celadon green; the walls are a creamy white; the tile floor is a two-tone celadon; the banquette booths are a deep-green Naugahyde. Despite the location, the room is stylish. A mahogany bar backed by a mirror takes up most of the front of the house, which can hold 25 for dinner; the wider back area can seat 45, just in case people want a semi-private event. The whole space can hold up to 150 for cocktails. And for tiny parties of twelve (or even only six), there's a small mezzanine.

The aesthetic of Nosmo King ("No smoking" is a house rule) is one of casual elegance. Because the restaurant doesn't open until 6 p.m. on weekends, a couple can hold a wedding reception for up to 65 people on Saturday or Sunday afternoons without paying a house-rental fee. Weekday evenings, cocktail receptions can be held at Nosmo King anytime. The restaurant will close any night of the week for a party; the fee starts at $2,000.

One recent weekend afternoon, there was a four-hour bridal shower—brunch for 50—at Nosmo King. The party took over both the front and rear rooms. The passed hors d'oeuvre included asparagus wrapped in house-cured smoked salmon, smoked-duck strudel with Pommery mustard, and a spicy parsley-flecked hummus with pita toast. The brunch began with assorted appetizers, including cold borscht, and a mixed-green salad with warm goat cheese. For the entrée, guests could choose among scallops with tarragon vinaigrette, seafood pasta salad, or smoked-sturgeon salad. For dessert, they had toasted-coconut layer cake, fresh berries with pineapple sorbet, or chocolate-peanut mousse cake. The price was $2,500—about $50 per person. This figure included hors d'oeuvre, appetizer, entrée, dessert, drinks, tax, and tip.

For another event, the mezzanine balcony was used as a party space for twelve people, who enjoyed a six-course tasting dinner prepared by chef Alan Harding. The food-only cost was $55 per person. The courses included Shinnecock oysters, a ragout of asparagus with lentils on wilted greens, whipped mushroom soup with truffle oil, entrées of roasted snapper with black olive risotto or roasted duck with a Chinese leek fondue, and an assortment of desserts and petits fours.

Should someone want to close the restaurant for a party ranging from cocktails and hors d'oeuvre to a four-course dinner, a gathering of 30 to 65 would cost between $1,500 and $5,000, including tax and tip.

Nosmo King, 54 Varick Street, is available for parties seven days a week for brunch, luncheon, and dinner. Hosts can use the mezzanine, the back room, or the entire space. Call Steve Frankel, 966-1239.

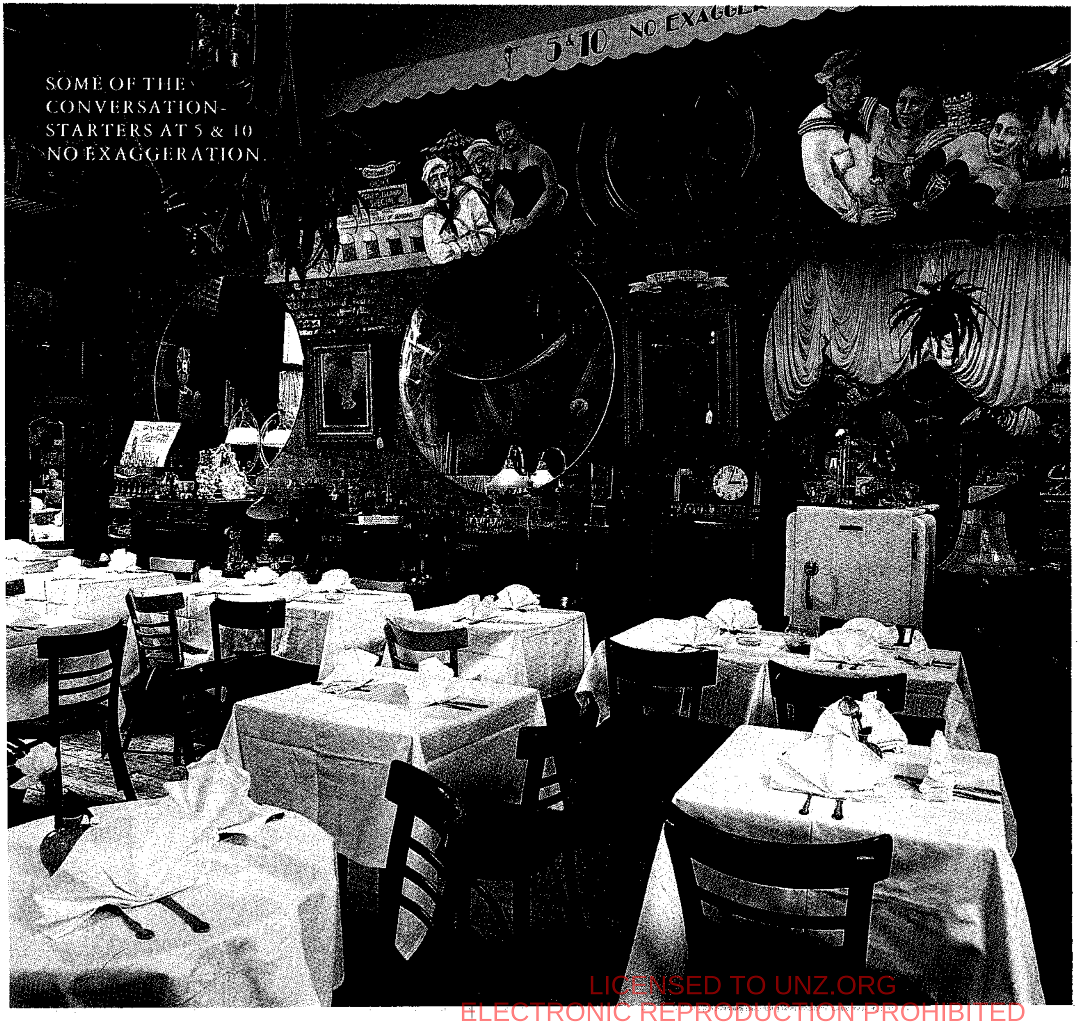
In the **Wine Room at Trattoria dell' Arte** you can have a merry party. The long wooden dining table, which takes up most of the room and seats twelve comfortably, is designed for family-style meals in which platters of food stretch from one end of the table to the other. This involves plate-passing, sharing, tasting, and toasting (wall racks bear wine bottles that you may take). The Wine Room is kept at 65 degrees; the wine turnover is so swift, the manager says, that a bottle remains in the room no more than two days.

Most parties here are family celebrations, but businesses would find this a good spot for a winding-down party after the closing. Or, since Carnegie Hall is across the street, why not have a festive post-concert supper?

The eating ritual begins as twenty—no fewer—large bowls of antipasto are trundled to the

Quirky

Thirties and Forties Oddments, All for Sale, Are Icebreakers at 5 & 10 No Exaggeration. Then Comes Solidly Seasoned Tex-Mex-Italian Food.



SOME OF THE CONVERSATION-STARTERS AT 5 & 10 NO EXAGGERATION.

Photograph by Andrew Garn.

Lusty

HOSTERIA FIORELLA'S CHEERY WINE ROOM EVOKES THE JOYS OF DRINKING AND DINING ITALIAN-STYLE. ARRANGE TO HAVE YOUR GUESTS SHARE THE SPECTACULAR-LOOKING LOBSTER PIZZA.

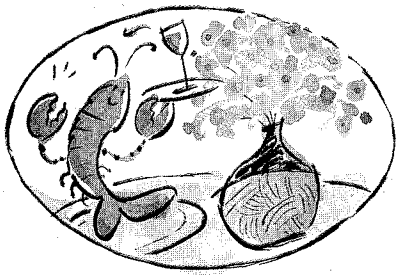


table. There is a Sicilian-style couscous with black olives and chick-peas, fresh mozzarella made in-house, caneli beans tossed with pancetta, soppressata and prosciutto, a mixed seafood salad, grilled red and yellow peppers, and so on. All this is eaten with the house bread, called ciabatta.

When the antipasto is gone, Trattoria offers its pastas—three kinds, presented on long platters. There is pinci, a string-bean-shaped noodle served with whole roasted cloves of garlic and steamed broccoli; ravioli filled with goat cheese and dressed in a fresh tomato-and-basil sauce; and whole-wheat spaghetti with shiitake mushrooms. Other kinds of pastas may be selected for this course.

Then there is a choice of three or four entrées previously selected by the host. High on the list of dazzling dishes is the grilled double veal chop, said to be six inches thick, so perhaps two could share this. It's excellent. (You can also choose chicken, beef, or fish.) If this is too much to eat, eliminate the pasta or meat course when you're planning the party. Still, there are some who eat the entire four-course meal and live to talk about it. A long walk home is recommended afterward. Elect to have fresh fruit for dessert, or else your guests are in line for the house mascarpone cheesecake or the cream-filled, almond-laced cannoli.

The price of this gargantuan feast is $60 per person for food alone, or $50 if one course (such as pasta or meat) is eliminated or the veal chop is not ordered. For lunch, the price is $48 for the full meal and $40 for the abbreviated meal. These figures do not include open bar, wine, tax, or the 20 percent tip.

The Wine Room at Trattoria dell'Arte, 900 Seventh Avenue, at 57th Street, is available for parties seven day a week. Call Etty Setton, 265-0100.

Hosteria Fiorella—A SEAfood, pizza, and pasta venture by Trattoria dell'Arte's owners—recently opened where its older sibling, La Hosteria Fiorella, used to be. The Wine Room, the handsome new party space in the center of the restaurant, is cheerier and brighter that the former party room, and it's totally private.

This would be a good place for a fiftieth-birthday party, a family party—anything folksy. The décor, with its accents of flower-filled straw wine baskets, is intended to evoke the joys of drinking and dining Italian-style. American and Italian wines are stored in a handsome cherrywood-and-glass-enclosed wine cellar in the main room.

During the cocktail hour, there will be an antipasto buffet bar with lots of vegetable salads. For a seated dinner, arrange to have several round or oblong tables so guests can share the spectacular-looking lobster pizza—an oval pie with what appears to be an entire lobster resting on a bed of mozzarella and tomato. (Actually, it's lobster meat taken from the shell, with claws and tail stuck on to simulate a whole critter.) A small arugula salad alongside the pizza makes a fine appetizer. Now guests can order a pasta dish such as penne with veal sausage and wild mushrooms, or—better yet—the spicy seafood chili with shrimp and calamari, as an entrée. Another way to go is to serve lobster fra diavolo, which comes with shrimp and black linguine, as an entrée. Omit the shrimp, though, and be a lobster purist. If the lobster pizza is too rich, order the pizza margherita as an appetizer. Hosteria's desserts, made in-house, are more American heartland than Italian (berry pies, for instance), save for the tirami su. So order sorbet or fresh raspberries, unless a birthday cake's in order.

A four-course dinner in the Wine Room, including antipasto, lobster pizza, and seafood chili or pasta, would amount to between $40 and $50 per person—$55 per person if the lobster fra diavolo is served. This does not include liquor, wine, the tax, or the 20 percent tip.

The Wine Room at Hosteria Fiorella, 1081 Third Avenue, at 65th Street, is available for parties seven days a week. Call Etty Setton, 265-0100.

THOUGH THE ALWAYS-crowded **Periyali** doesn't have a private party space, private parties for twelve to eighteen are often held there. There have been publishing and corporate luncheons, wedding rehearsals, and birthday parties in the small room known as the Patmos Room, at the rear of the restaurant. Named after the island where the original chef came from, it's a recessed alcove overlooking the restaurant's garden; on fine summer days, its French doors are propped open. The Patmos Room's ceilings are tented with muslin fabric; the walls are stucco; there's a view of some amphorae and a copper pot or two on the mantel of the fireplace in the main dining room. The room is always light and sunny.

Guests may select directly from the menu. If the party can be seated at one U-shaped table or at two round tables, then the Greek ritual of sharing the mezedes (assorted appetizers) is recommended; it's fun and gives everybody a taste of several dishes. If you opt for the individual plate of appetizers, ask for the halloumi, a breaded-and-fried sheep cheese from Cyprus. A helping of the gigandes skordalia (giant white beans with garlic sauce) is delightful eaten with toasted pita; the octopus is a must; and the taramosalata mullet roe, whipped up with bread and oil, should always be included. Ask for the meatless stuffed grape leaves too. You also might want to have the anamikti (mixed-green salad) before diving into the entrées.

For a luncheon, order the fillet of salmon in phyllo with spinach and feta, or the puddinglike baked moussaka—layers of eggplant and ground lamb and béchamel sauce. By far the most delicious entrée here is the lamb chops grilled over charcoal with fresh rosemary. This dish truly tastes of the countryside, and the meat is very tender and tasty. Not on the menu, but worth asking for, is the cabbage leaf filled with ground lamb and dressed in a light egg-lemon sauce. (This can also be eaten as an appetizer.) For dessert, there is karidopita, a light walnut cake with powdered sugar; baklava; and Turkish coffee.

A luncheon party in Periyali's Patmos Room costs $40 per person; a dinner costs $55 per person. This does not include liquor, wine, tax, or 20 percent tip.

The Patmos Room at Periyali, 35 West 20th Street, is available seven days a week. Call Nick Gouras, 463-7890.

FOLKS ON THE UPPER EAST Side love **Jim McMullen** fiercely; they regard it as their neighborhood club. Events held in its private room tend to be informal affairs.

The Art Nouveau–style space holds 20 for a seated lunch or dinner; you can expand to almost 120 if an adjoining room is used. The small room is spacious enough to allow guests to move about for cocktails and hors d'oeuvre before the meal. McMullen is a good place for cocktail parties: Its canapés are not tired, hotelish, or gimmicky.

Order the always-adored smoked salmon on toast, the seared sirloin of beef (also on toast), the smoked rolled duck breast sea-

Low-Key

A Party in the Art Nouveau–Style Private Room at Jim McMullen Is a Bargain. A Dinner Can Cost as Little as $38.50 per Person, With an Open Bar and Hors d'Oeuvre.

soned with fresh cilantro, and the garlicky snails in mushroom caps. While six hors d'oeuvre are included in the price of dinner, you may want to add more (for a nominal price) if the occasion's an important one.

For an appetizer at dinner, there are several different seasonal green salads, plus an appetizer of grilled shrimp with mache and endive—an extra $2.50 per person. The best, most delicious, and certainly most spectacular entrée is McMullen's chicken potpie, with its large, slightly tilted lid of puff pastry and its filling of white meat, pearl onions, carrots, and fresh peas. This is solid comfort food and has staying power if you're doing some drinking. There is also a roasted half-chicken with rosemary and garlic, some fish selections (like broiled salmon or sole), and a roasted rack of lamb chops. The lemon tart with raspberry sauce is light and lovely; the chocolate brownie pie may be unsophisticated, but it's delicious. Since McMullen's desserts can destroy a week's dieting, have a sorbet instead of the tart and the brownie pie.

A private party at McMullen is quite a bargain. The food cost for a seated dinner party can be as low as $38.50 per person, if the entrée is chicken potpie or roasted half-chicken. A fish entrée is $42.50 per person; the rack of lamb chops tops the price list at $47.50 per person. These prices include a one-hour open bar, six kinds of hors d'oeuvre, an appetizer, entrée, dessert, and coffee, but not wine (charged by the bottle) or drinks ordered during dinner—they are charged by the glass. The $100 charge per waiter includes the tip but not the tax. When you reserve the room for a minimum of twenty guests, you'll be charged a $250 deposit, but this is applied to the final bill.

A cocktail party (for a minimum of 40 people) will cost $25 per person for a two-hour open bar and six hors d'oeuvre. Add $12.50 per person for each additional hour of food and drinks. Each waiter gets $80 for serving at a cocktail party.

The private rooms at Jim McMullen, 1341 Third Avenue, between 76th and 77th Streets, are available seven days a week. Call Sibylle Holtzleitner, 861-4700.

THE SMALL, PLEASANT REAR dining room at **Montebello** has creamy walls, soft lighting, and a minimalist décor. It seats between 20 and 50 people comfortably, with enough room for standing and sipping before dinner. This year-and-a-half-old restaurant, where Le Manoir used to be, has several things going for it. The pasta dishes are excellent, and the prices are gentle: Saturday lunch parties can cost as little as $20 per person for food, and four-course dinners any night of the week cost from $30 to $45 per person. The space, which has a few framed paintings of Italian seaside scenes, can be closed off from the main dining room by sliding panels painted the same light color as the walls. One drawback: Guests must walk through the restaurant dining room to get to the party.

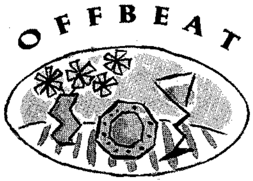
The private room is popular for pre-theater dinners, though Montebello seems a bit of a walk from the theater district. So instead, why not take your time and have an intimate dinner for good friends? When the group numbers fifteen people or fewer, the guests can order from the regular menu, but for groups of more than fifteen, the menu should be preset, offering three or more entrées among which guests can choose.

For an appetizer, consider the arugula salad, with its shavings of Parmesan cheese, or the bresaola served with a cruet of olive oil and lemon. For a pasta course, the trenette al pesto—noodles in a sauce of fresh basil, garlic, and a scattering of pignoli nuts—is steamy and subtly seasoned. The steaming-hot spaghettini primavera has crunchy vegetables and a freshness of flavor. The paglia e fino (hay and straw)—green and white noodles in cream sauce with fresh peas and prosciutto, never a favorite dish of mine—was excellent.

A full pasta course with antipasto and salad makes a fine Saturday lunch. It would cost about $25, plus tax, tip, service, and drinks. The entrée courses at Montebello didn't have the subtle good seasoning of the pastas, and the sautéed chicken with tomato, anchovy, olive, and capers was too bland. By far the best meat on the menu was the broiled veal chop, crusted black in spots and very tender. For dessert, go with the torta di ricotta (ricotta cheesecake) or raspberries with a zabaglione sauce.

The price of a seated four-course dinner—appetizer, pasta, entrée, dessert, and coffee—is $30 per person if chicken, sautéed veal, or fish is ordered, and $40 if the broiled veal chop is ordered.

The private dining room at Montebello, 120 East 56th Street, is available for dinner every night except Sunday, and for lunch on Saturdays. Call Ray Juravic, 753-1447.



CONNOISSEURS OF AUTHENTIC Caribbean food—those who don't confuse it with island-tourist food—love Bill Gottlieb's new restaurant, **Flying Fish**. Gottlieb, who also owns Caribe, has built the most islandlike spot in Manhattan; it's a terrific place for a late-afternoon-to-evening weekend party or a midweek-night feed-in with tropical drinks.

The place fronts on the West Side Highway, so you can see all those peach-colored sunsets over New Jersey. Flying Fish isn't full of phony decorator tropical touches—no colorful toucans, thatched huts, lanais, rare flowers, or monkey murals. Instead, there are brightly painted turquoise walls, oilcloths on all the tables, and bamboo blinds to shield diners from the Hudson River glare that pours through the wrap-around glass windows.

What makes a party work here is the drink and the food. Gottlieb's barmaid, Bernadine Weekes, prepares two favorite drinks—Joe's Island Relaxer, made of rum, triple sec, and mixed fruit juices, and Dark and Stormy, made with ginger beer and dark rum. These and several others are offered at the two-hour open bar, but blender-mixed drinks like strawberry-mango margaritas are extra ($4.95 apiece).

Once the gang is seated, everybody gets a cup of fish tea, a spicily bracing clear broth made of fish essence, and a dish of steamed garlic-and pepper-flavored cabbage. Hug Marsh, the chef—nicknamed Tony Dreadrocks at Flying Fish—is a Jamaican-born Rastafarian who presides over his tiny galley wearing an immense knit tam.

For appetizers, everybody loves Dreadrocks's seviche, his chewy conch salad, crisp conch fritters, and mountain chicken—an island term for spicy frogs' legs. For an entrée, each guest should have one of the restaurant's main dishes. Try jerked chicken, curry goat, a fine oxtail stew with a red-wine base, codfish cakes, steamed whole snapper, callaloo—a spinachlike vegetable—with fried fish. The menu also lists several tropical fish—flying fish, goatfish, parrotfish, kingfish, doctorfish.

A SEDATE MOMENT AT THE COWGIRL HALL OF FAME.

All of them are served crisp-fried or steamed, and most of them are bony. Also on the platter are extras like fried plantains, red beans and rice, cassava, and stewed tomato and onion. There are six beers at the bar.

Caribbean desserts, when not guava shells and cream cheese (which are great with hot coffee), tend to be pretty sweet. Consider the rum cake, or bananas and rum. The charge for a three-course dinner is $30 per person, which includes a two-hour open bar, appetizers, main course, dessert, and coffee. The fish tea and steamed cabbage are complimentary.

Flying Fish, 395 West Street, at West 10th Street, is available for private parties seven days a week. Call Bill Gottlieb, 924-5050.

Boisterous

THE BRANDING-IRON BARBECUE CHICKEN'S GREAT AT THE COWGIRL HALL OF FAME, AN OFFBEAT SPOT FOR A CASUAL AFFAIR.

NOBODY LEAVES A PARTY AT **5 & 10 No Exaggeration** in low spirits. The restaurant's décor is a floor-to-ceiling collection of treasures from the thirties and forties, tracked down by owner-chef Robert Mergler in his many citywide searches. There are Philco radios (50 of them), all of them working (they're for sale for $100 to $700 each), as well as some smaller, handsome Art Deco radios, some of beveled oak or beveled mahogany ($300 to $2,000 each). Guests love to use the four-foot-high popcorn machine that was once in a twenties movie theater; it takes dimes. Mergler has paper popcorn bags from that era, so you can fill 'em up with hot, just-popped corn. (He sells 100 bags of popcorn a night.) There is also a bubble-gum machine that takes pennies. Other objects include Art Deco chrome cocktail shakers, chrome cocktail glasses, old beaded purses, and old seltzer bottles.

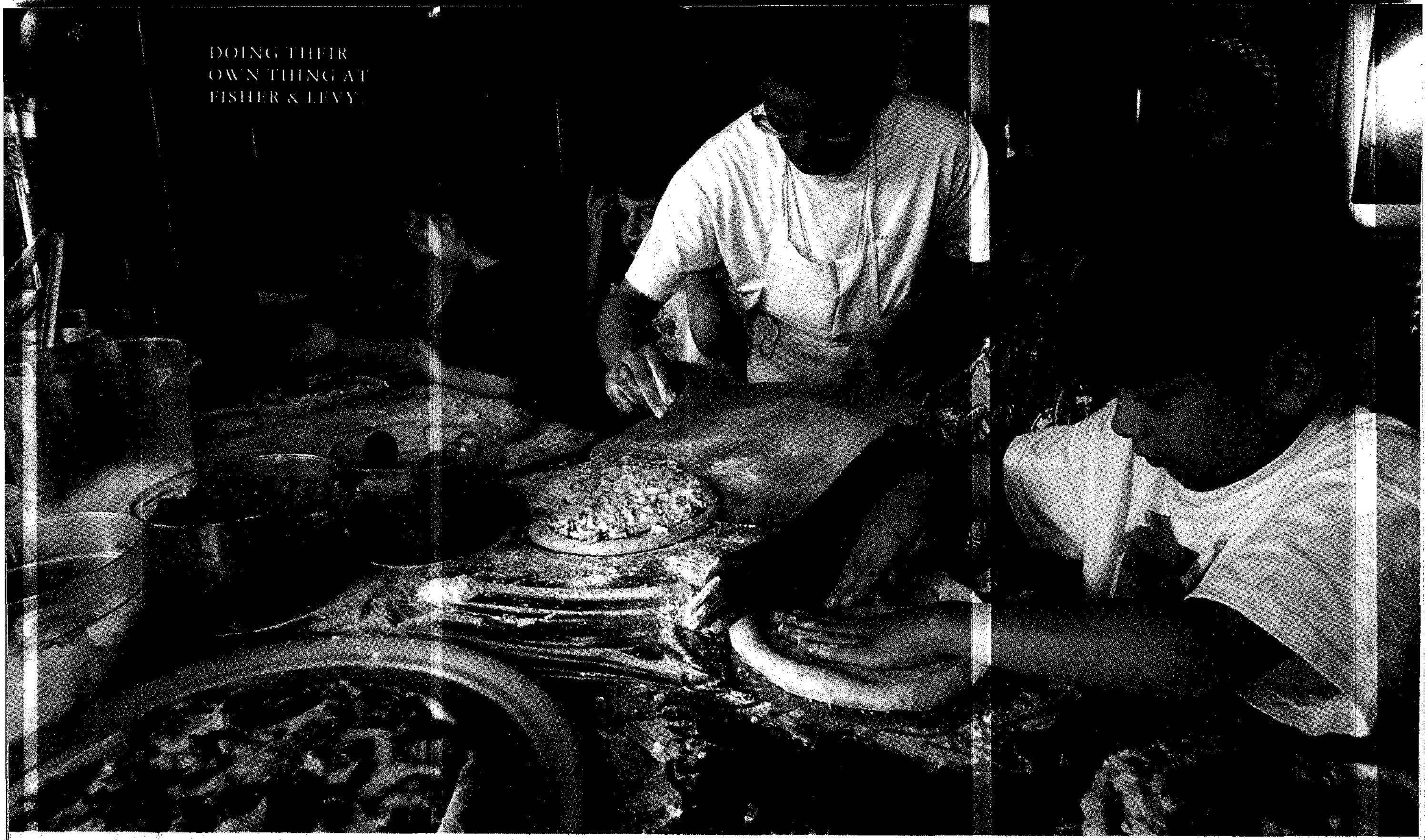
Men like to try on Mergler's supply of thirties fedoras, discovered in a New Jersey warehouse. They sell for $55 to $150. Women love the large, floppy Panama straw summer hats ($125). Mergler also has a vitrine of vintage thirties jewelry, mostly rhinestone, made with excellent craftsmanship. These pieces cost from $25 to $450.

At dinner in the silk-draped dining room, there are old enamel stoves, Waring blenders, General Electric refrigerators, nautical equipment from Coney Island, old irons, toasters, and tables covered in a Hawaiian print. A small platform supported by forties Esso gas-station pumps stands at one end of the room. Overhead, vintage ceiling fans slowly revolve. As many as 50 can have a seated dinner here.

Mergler says the memorabilia tends to get the conversation started. He recalls one engagement party: The bride's New York parents had never met the groom's family, who live in the Midwest. Mergler felt that since both parents grew up in an era when his collectibles were everyday items, they would at least have a few laughs together over his retro stuff. It worked: The groom's mother saw the Philco radio and remarked, "But we threw that out years ago, when Mom moved." By the end of the party, everybody had danced to a jazz trio, the bride's father had sprung for Panama hats for the men and sun hats for the ladies, and a few women went home with some sparkling pins they'd bought. At most parties, Mergler notes, "people just clown around."

5 & 10's food isn't vintage, though: It's solidly seasoned Tex-Mex-Italian. For a party, a host might have guacamole, salsa and chips, pâté, cheeses, Cajun shrimp, and seviche on the bar. The regular dinner menu includes well-spiced dishes like grilled chicken tarragon topped with ratatouille and pattypan

Photograph by John Catrambone.



DOING THEIR OWN THING AT FISHER & LEVY.

Lively

At Fisher & Levy, up to fifteen children can have a punching, rolling, flour-throwing make-their-own-pizza party.

squash, light pastas, fajitas, and steak. Desserts include Mississippi chocolate mud pie, raspberry sherbet, and fruits with cognac. A seated or buffet dinner at 5 & 10 No Exaggeration costs about $50 per person. This includes a one-hour open bar, three kinds of hors d'oeuvre, wine, and a three-course meal (appetizer, entrée, and dessert). Add 17 percent tip and tax.

5 & 10 No Exaggeration, 77 Greene Street, is available for parties Wednesday through Sunday. Call Robert Mergler, 925-7414.

IN THE PORTRAIT GALLERY, the private-function room at the **Cowgirl Hall of Fame,** there are photographs of cowgirls—some when they were ropers and bull-riders at rodeos in Texas, some as they look today. Among the cowgirls honored are Patsy Montana, now in her seventies; the late Texas Rose Bascom; and Nancy Sheppard, now in her sixties, who recently did some intricate rope tricks at a party for Giorgio Armani.

There is a second party space—a semiprivate enclave, the Living Room Lounge, a wood-paneled seating area with sofa and chairs (some with cowhide backing) that face an electric fireplace. It is normally used for customers awaiting a table in the restaurant, but it can also be used as an adjunct to the Portrait Gallery, which seats 50. Together, the gallery and the lounge seat 75. Hosts must pay from $100 to $150 to rent the Portrait Gallery, and from $75 to $100 to rent the Living Room.

Cowgirl has no cabaret license, and thus no dancing is permitted, but folks can listen to taped Western music and sing along. For openers, they'll gather round the bar in the red-walled gallery, with its bandanna-print plastic tablecloths, cactus plants, and straight-back black chairs. They'll have finger-licking hors d'oeuvre ($5 to $15 per person for three kinds) like eggplant fritters, chicken wing dangs (chicken wings), and fried catfish fingers. The Frito pie is a small Frito bag cut lengthwise and filled with crisp Fritos and hot chili (beef or veggie), with sour cream and chopped onion on top. You'll eat it straight from the bag (with a fork). The charge for a one-hour open bar of beer, wine, and margaritas is $6 per person.

At Cowgirl's buffet-style dinner parties, there are three entrées, a green-vegetable salad, corn bread, and mashed potatoes. For the three entrées, plus the hors d'oeuvre and dessert, the price is $25 per person.

You'll want to get a look at the long menu before you decide which dishes will please your gang, or you could add another dish for an extra charge. The barbecued brisket is good. The branding-iron barbecue chicken is great, and so are the fried catfish and the Tex-Mex pork-and-green-chili burrito. There's even a vegetarian dish made with layers of tortillas, chickpeas, Cheddar, Monterey Jack cheese, and hot chilies. The green vegetable will be collards, of course, and don't forget the corn bread or the mashed potatoes. Everything tastes *so* good. For dessert, there are fruit pies, cobblers, and cakes. Why not throw a wild-West costume party? The Portrait Room is also a popular spot for children's parties.

The Portrait Room at the Cowgirl Hall of Fame, 519 Hudson Street, is available for private luncheon and dinner parties seven days a week. Call Sherry Delamarter, 633-1133.

THE FORTY-SECOND FLOOR of the **Parker Meridien Hotel** can be transformed into a tropic zone. There's a five-lane, 40-foot-long swimming pool (in which guests may swim), a skylight (from which tropical plants can be hung), and a thatch-roofed tiki bar and buffet. This past Halloween, 60 guests came costumed as everything from a Miami Dolphins player to an octo-

Photograph by Nina Berman/Sipa.

Splashy

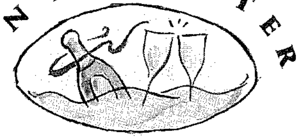
TRANSFORM A FLOOR OF THE PARKER MERIDIEN HOTEL INTO A TROPIC ZONE FOR A POOL PARTY, AND SERVE YOUR GUESTS MARGARITAS AND SEAFOOD BROCHETTES AT THE WATER'S EDGE.

pus. The swimming pool was dressed up, too. A twenty-foot-long octopus dangled from the skylight, a sunken treasure had been dropped into one end of the pool, a lighting trick threw rippling waves onto the walls. For openers at this Halloween party, guests drank blue margaritas and champagne. The menu included (naturally) seafood brochettes. On weekends, the price to rent the pool for the night ($750) is so modest that hosts giving smaller parties can also consider the Parker Meridien. (The charge for weekday evenings is $1,000 to $2,500.) Add $125 for the services of a lifeguard. To rent the pool, you must have at least 50 guests; the pool and the connecting penthouse space (for which there is an additional rental fee) can accommodate up to 500 people.

The food and beverages (including open bar and wine) at that Halloween party cost $135 per person, including tax and tip; the décor set the host back $8,000.

The forty-second floor of the Parker Meridien Hotel, 118 West 57th Street, is available for parties seven days a week. Call Debra Morris, 244-5000.

ON THE WATER



HOSTS WHO WANT TO charter a yacht for a daysail around New York Harbor often have a hard time finding a boat that will take a small group—say, 30 to 50 guests. But Ventura Yacht charters several small boats that will rendezvous with your group at several points in Manhattan, including Pier 61 in the Hudson. These yachts offer four-hour cruises. (For longer cruises, or overnight trips, Ventura can suggest other options.) The fees include fuel and the services of the captain, but not the tax or the 15 percent tip for the crew.

The baby of this fleet is **Mykonos,** built in 1965, which holds a maximum of 26. It has a salon with polished-mahogany walls and antique and contemporary furniture. The chartering charge is $1,035. Dinner aboard will cost about $55 to $65 per person; the fee incudes an open bar. Lunch will cost $35 to $45 per person; liquor is not included in this fee. Add 17 percent tip for the caterer.

Then there is **Enticer,** built in 1935, which holds a maximum of 55 (as few as twenty may charter the yacht, though). The charter price is $2,950 for fewer than 30 guests; for a larger group, the charge is $3,400. Lunches aboard *Enticer* cost between $21 and $30 per person; that fee does not include an open bar or the 17 percent tip for the caterer.

Mariner III, built in 1926, is a handsome yacht whose decks and staterooms are accented in Far Eastern teak. She holds up to 70 passengers for a seated dinner, or 85 for cocktails or a buffet dinner. The chartering fee (there's no minimum number of guests required) is $5,000; lunch or dinner will cost $50 to $80 per person; an open bar will cost $19.50 per person. Add 20 percent tip for the caterer.

Built in the thirties, *The Diplomat*—so-called because Franklin D. Roosevelt was once a guest onboard—has a capacity of 200 people, although Ventura says 100 to 150 is the more comfortable number. The interior salon has Art Deco touches—etched-glass doors near the salon, for instance. Dinner or lunch aboard ranges from $55 to $75 per person, which includes an open bar. Add 15 percent for tip for the caterer. The charge to charter *The Diplomat* (no minimum number of guests required) is $4,500 for a four-hour cruise.

Ventura Yacht Services, Inc., 15 Orchard Beach Boulevard, Port Washington, New York. Call Joyce Bryk, (516) 944-8415.

CHILDREN'S PARTIES

FIFTEEN CHILDREN—NO more—may have a pizza-making party at **Fisher & Levy** while their moms or au pairs sit on the sidelines. For a party, this concourse-level pizzeria will close any weekday afternoon after four o'clock.

Once the gang's together, co-owner Doug Levy gives a brief lecture on the art, technique, and history of pizza-making, and then each youngster is handed a ball of dough and given a space at a large worktable. Then the punching and rolling (and flour-throwing) begin. The result is one ten-inch pie per child, with whatever toppings—mozzarella, sausage, broccoli, and such—he or she may choose. The pie is put in the oven with a long-handled pizza peel, and there is an agonizing ten-minute wait for the perfect pie. Now to the table, where there's soda, plastic plates, and napkins. The child's family must provide the birthday cake.

The flat fee for fifteen (or fewer) children at this party is $350, which includes materials, beverage, 17 percent tip, tax, and the rental fee for the restaurant, plus an added charge of $50 for a cleanup man.

Fisher & Levy, 875 Third Avenue, at 52nd Street, concourse level, is available for private pizza parties on weekdays from 4 to 6 p.m. Call Doug Levy, 832-3880.

TWENTY-FIVE CHILDREN, ACcompanied by five parents, can have parties lasting two hours on **Dezerland**'s third floor, also known as Fun City. It won't be a totally private event, as up to three other parties may be taking place in the same huge game-room space. And children's parties are normally scheduled only for the first Sunday of every month. (A private event can be held in the game room on any day, but the room fee for a two-hour party would be $2,000.) Still, it may be worth waiting for that special Sunday, because youngsters will love the equipment. (The place looks more Jack La Lanne than F.A.O. Schwarz.)

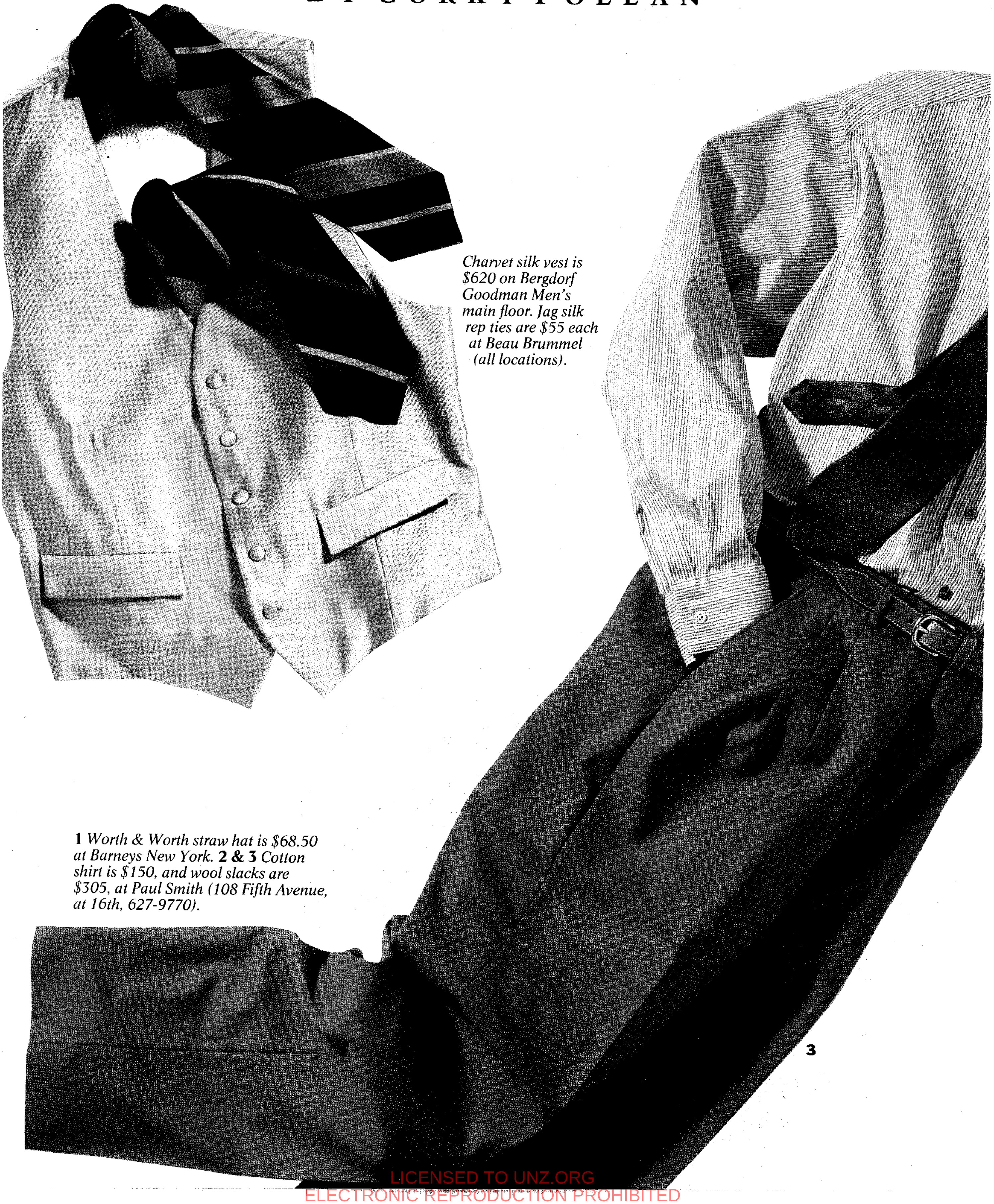
Children will ride the sixteen-horse carousel with delight, and they'll rush to drive the eight bumper cars. In another section of the game room, ten children can pile into the 1946 Dodge fire truck and watch video cartoons. To supervise, there is an engineer, and four attendants are on hand for the duration of the party, but parents are required to be on the premises. (There's a lounge to which they can repair if they need a break.) The food served (unless otherwise requested) will be hot dogs or pizza and soft drinks, but parents should provide the birthday cake.

The charge for a two-hour party for children twelve or under is $500, which includes the staff, food, beverage, and use of the equipment. (Prices are higher for those over twelve.) Add to this the tax; the tip is included.

Fun City at Dezerland, 270 Eleventh Avenue, at 28th Street, is available for children's parties the first Sunday of every month (or on another day if enough group requests are made). Call Claire Shore, 564-4590. ■

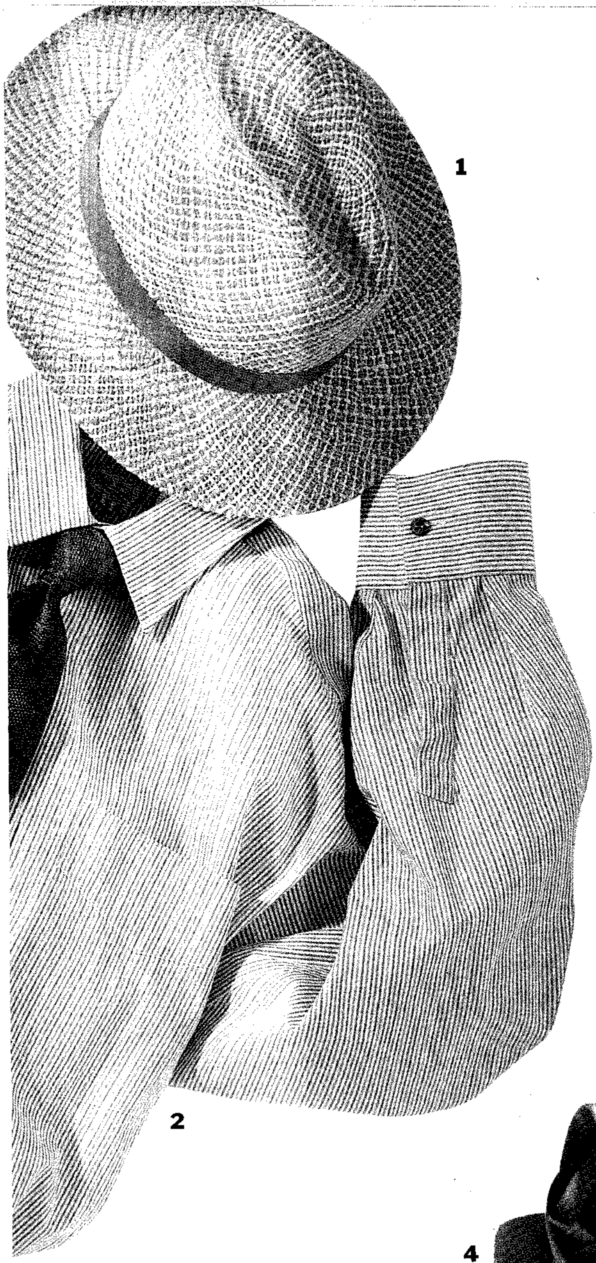
BEST BETS

BY CORKY POLLAN

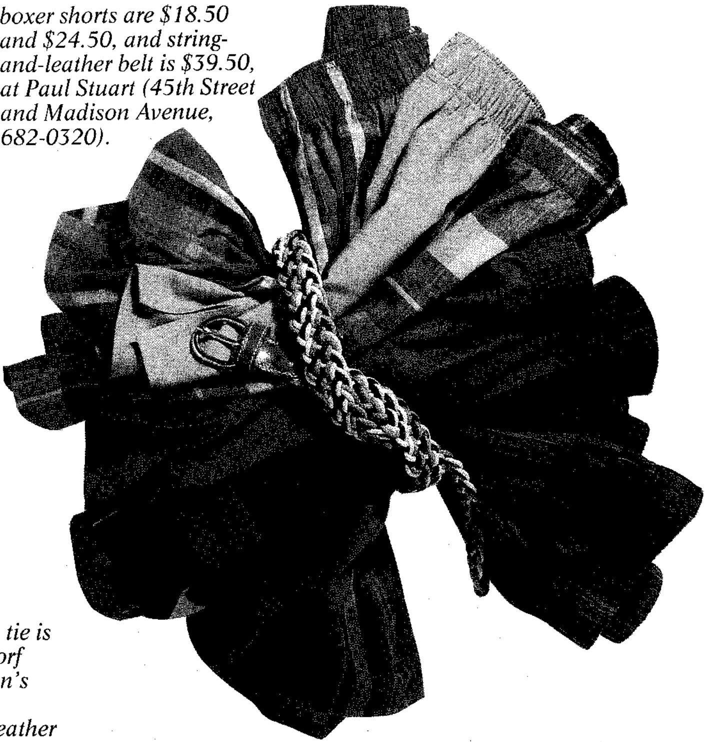


Charvet silk vest is $620 on Bergdorf Goodman Men's main floor. Jag silk rep ties are $55 each at Beau Brummel (all locations).

1 *Worth & Worth straw hat is $68.50 at Barneys New York.* **2 & 3** *Cotton shirt is $150, and wool slacks are $305, at Paul Smith (108 Fifth Avenue, at 16th, 627-9770).*



Madras and solid cotton boxer shorts are $18.50 and $24.50, and string-and-leather belt is $39.50, at Paul Stuart (45th Street and Madison Avenue, 682-0320).



4 *Charvet silk tie is $95 on Bergdorf Goodman Men's main floor.* **5** *Canvas-and-leather belt is $76.50 at Paul Stuart.*

4 *Cotton shirt is $135 at Emporio Armani (110 Fifth Avenue at 16th, 727-3240).* **5** *Silk tie is $60 at Polo/Ralph Lauren (867 Madison Avenue, at 72nd, 606-2100).* **6 & 7** *Basco ramie-and-cotton shirt is $110, and leather sandals are $185, at Barneys.*

1 *Vintage suitcase with découpage by David Thompson is $225 at Wolfman-Gold & Good Company (116 Greene Street, 431-1888).* **2** *Ghurka wallet is $98 on Saks Fifth Avenue's main floor.* **3** *Guess Watches chronograph watch is $95 on Macy's main floor.*

PHOTOGRAPHED BY MICHAEL SAHAIDA

Movies/David Denby

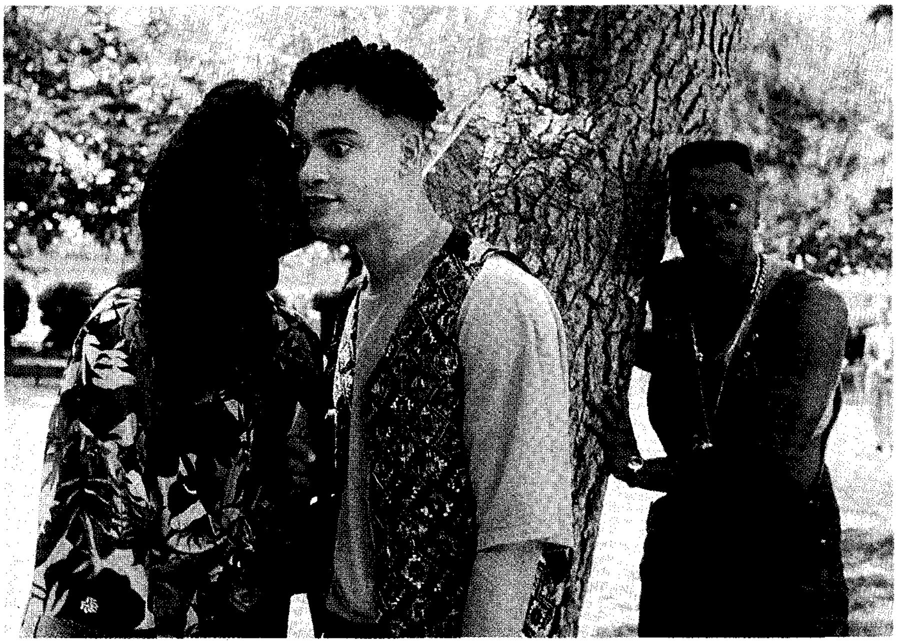
UNRISKY BUSINESS

"...*Class Act,* brightly colored and shallow, needs to be more imaginative, but Randall Miller has made a nice beginning..."

THE INGRATIATING RAP TEAM OF KID 'N PLAY (Christopher Reid and Christopher Martin) has returned in a mild and pleasant comedy called **Class Act,** the latest in the recent (post–*House Party*) genre of "nice" black cinema. Too tame, perhaps, for inner-city teenagers, *Class Act,* which was directed by a TV-sitcom graduate, Randall Miller, may be perfect for middle-class kids in the 'burbs. There's no art here, nothing startling—the movie, in fact, isn't much more than ambitious TV—but there's a decency in it that I enjoyed.

Class Act is about two students entering a new high school—Duncan (Kid), a deeply proper and timid fellow who peers through his telescope at the stars, and Blade (Play), a street tough heading for prison. The boys get into a scuffle, in the course of which their school records become mixed up. Each is taken for the other, yet they agree, for reasons of their own, to continue the deception. Teachers, white and black, fawn all over the "good" boy, treating him like a rare flower that must be cultivated under hot lights; the "bad" boy is shunted into a class of near criminals and forgotten. Each must learn to survive (it's a double fish-out-of-water plot); each boy attracts a girl looking for the quality (brains, toughness) that he, in fact, is faking. In the end, the two boys lean toward each other: The good one learns to relax; the bad realizes it's more fun being a brain than a surly clod.

The moviemakers' point, apart from entertaining us with this standard role-reversal farce plot, is that teenagers, particularly black teenagers, get typed early on in life and then act in ways that fulfill the expectations placed on them. Change the circumstances and expectations and—presto!—you get a different teenager. I'm not so sure change comes as easily as that, but I like the idea—it's almost the basic premise of liberal society; it's an idea that might even provoke a few high-school students into breaking out of the roles that they now accept. The movie couldn't be easier to take, especially Kid, with his elevated-flattop Egypto-crown haircut, his eager smile, his dismay when things go wrong. There is also a terrific stand-up comic in dreadlocks named Doug E. Doug, who plays Popsicle, a fogged-in student hanger-on with a woozy drug jive so dense no one can understand it. The movie is brightly colored, shallow, workaday: It needs to be more imaginative, even lyrical, especially in the scenes with the women, who are treated tenderly. But Randall Miller has made a nice beginning.



HIGH-SCHOOL CONFIDENTIAL: *Alysia Rogers, Kid, and Lamont Johnson as teenagers.*

IN **Monster in a Box,** SPALDING GRAY'S fleecy white New England hair glows in the light, and his arched eyebrows dance gleefully over a happy baby face. Gray is half angel, half hectoring witch: The film technology that brings us so close to him also hurts his performance. I didn't see the monologue in the theater, but I've read it, and I think the ideas, experiences, and emotions in *Monster in a Box* may be the best and most complex material that Gray has ever put together. Yet as a movie, *Monster in a Box* is only a partial success. The film crowds and harasses us, a salesman too eager to make his point.

The monologue is ostensibly about two things Gray can't do—take a vacation with any real pleasure and finish the gigantic novel that he has been carrying around in a box for years. As he speaks, the novel sits menacingly on a table in front of him. He tells us that his mother committed suicide during a vacation he took in 1967, and also that the novel, autobiographical in content, touches on the hero's relationship with his mom—we can guess that his unresolved feelings about his mother's death are hanging him up. Those emotions are the invisible spine of the piece. The explicit material is mostly wild comedy about his adventures in Los Angeles, Moscow, and Nicaragua.

At various times, Gray undergoes AIDS panic and winds up barking in fear at the Museum of Modern Art, tries out various forms of psychotherapy, and interviews people in Los Angeles who have had meetings with extraterrestrials (apparently there are lots of them). He travels to Nicaragua in order to study the Americans there and finds instead a kind of performing art of grief among Sandinista mothers, as well as the antics of an American madman from Berkeley. His own mess—his phobias and misadventures—takes up the foreground; the comic pose is that of a man looking only for sanity and reason and encountering nothing but irrationality, especially in himself.

Though hardly leaving his table (much of the film was shot before a live audience in a London studio), he takes us around the world, as he did in *Swimming to Cambodia.* Spalding Gray is a kind of nineteenth-century Chautauqua lecturer bringing news of odd places, an excitable raconteur who has, at the same time, a novelist's sense of dramatic structure. As he talks, he circles back to his themes over and over. *Monster in a Box* is subtly and intricately woven and often very funny.

In the published version of the monologue, the gracefulness of the weave is still there. But in the movie, it's gone. Gray made some cuts, and in the reduced text the remaining sections are now jammed together a little too brutally; at the same time, director Nick Broomfield, a British documentary filmmaker, has shot a fair amount of the material in extreme close-up, sometimes from one side of Gray's face or the other. The editing snaps us back and forth from cheek to cheek, often when Gray is most agitated, and in close-up Gray's excitement can be glaring and off-putting, the rant of a bar-stool genius.

In *Swimming to Cambodia,* the director, Jonathan Demme, kept back a lot of the time, and Gray's words had room to reach the right emotional pitch without overwhelming us. Gray's long narrative rhythms, the allusiveness and asides, the wandering focus don't work well inside too determined and insistent a framework. Some of the power of the monologue still comes through in *Monster in a Box,* but with Broomfield calling the shots, the great shaggy-dog stories have been clipped and shaven into alien form.

THE EROTIC OBSESSIONS OF PATRICE LEconte (*Monsieur Hire*) may yield a great movie someday, but **The Hairdresser's Husband** isn't it. In a French coastal town in the forties, a boy, twelve, becomes infatuated with the fleshy hairdresser who works in his local barbershop. Years later, as a middle-aged man (played by Jean Rochefort), he marries a beautiful young hairdresser (Anna Galiena) in the same town, and they commence a folie à deux in the shop itself, shutting out life, living only for each other. The movie is not about passion; it's about a bizarrely specialized male fantasy—the hairdresser as dumb earth mother. Ah, the sensuality of the scalp massage, the glory of the rinse, the sweet smell of tonic!

The movie burns with a tepid flame; it's a *Claire's Knee* without the intellectual drive and witty remarks. In this one-sided scheme, the young woman is fully content to remain the object of her husband's fancy; she fears only the waning of his desire. Leconte has the good sense not to inflate this placid fantasy (a sort of reductio ad absurdum of French erotic refinement), but his work is so serene that it's like something watched through a half-snooze. Rochefort is the best thing in it. The husband, it turns out, has an unaccountable talent—he's great at Arab dancing—and Rochefort, twisting his arms and shaking his waist and rump softly, is entrancing when he moves, a sort of swaying, one-man seraglio. ■

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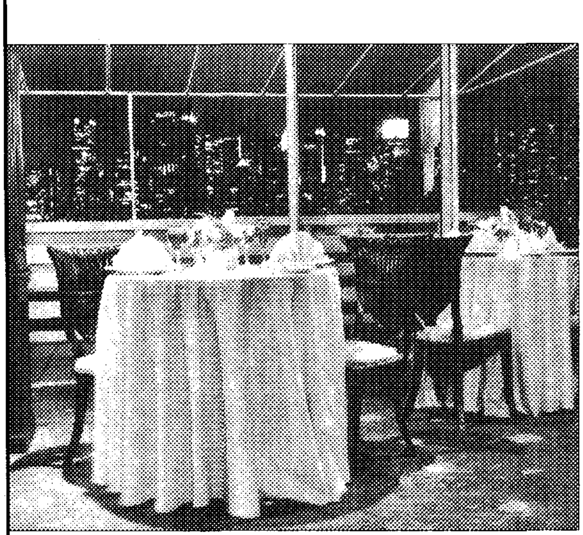

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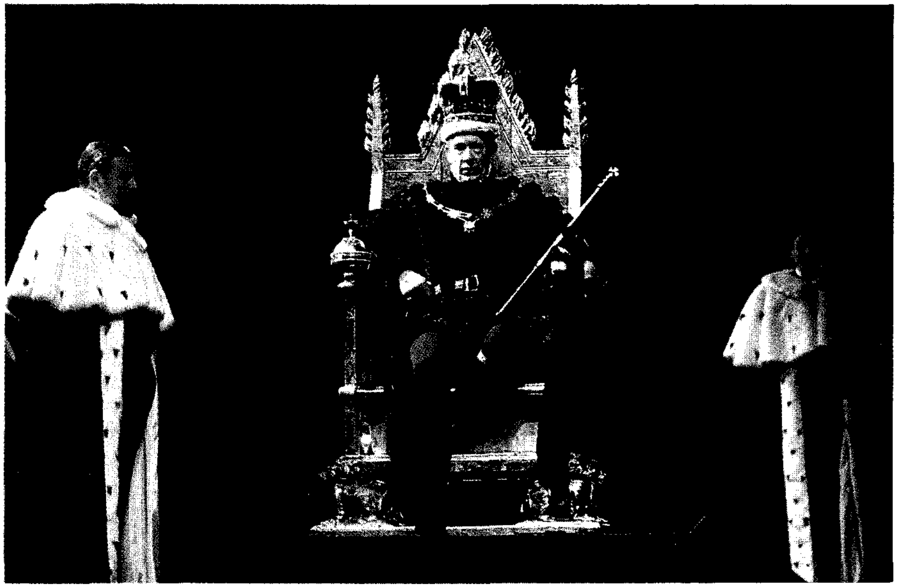
Theater/John Simon

TRICKY DICK

> "... .Give Richard an accent like Edward VIII's, fill the air with hints of an English Hitler, and what have you got? Confusion. . ."



THRONE OF BLOOD: *Terence Rigby, Ian McKellen, and Richard Bremmer.*

A TRICKY THING, MODERNIZATION; IT HAS TO be consistent and cannot be a patchwork of Then and Now that works now and then. This is one of several problems with the **Richard III** that Britain's Royal National Theatre has brought to BAM, where it explodes with a big bang, proving, alas, that dazzlement is not necessarily enlightenment and that a bombshell is also something that self-destructs. There is much wrong with a *Richard III* in which the little princes arrive on a model train but Richard and Richmond fight their final duel with broadswords and in full armor.

The name of the ruse is gimmickry; but call it ingeniousness and it smells no sweeter. Place the action in the thirties, give Richard an accent modeled on Edward VIII's, fill the air with hints of an English Hitler, and what have you got? Confusion. If the aim, rightly or wrongly, is to lure young people into the theater, are the thirties any less remotely and inscrutably the past to them than the Wars of the Roses and the Swan of Avon? When art has to change its tune to be heard by contemporary ears, it is surely singing its swan song.

Take Richard's vocalization (e.g., "beautah" for beauty), modeled, as Benedict Nightingale tells us in a *Times* piece, on Edward's speech of abdication "for the love of Wallace [*sic*] Simpson"—and here I had always thought that Wallis Simpson was a woman! Why compare the coldly efficient Gloucester to the tepidly ineffectual future Duke of Windsor? And why display two thirties-style microphones when these look as strange to modern eyes as medieval musical instruments? And why affect an accent that hampers communication, especially on tour in non-British-speaking countries?

I endorse modern dress if timeliness is of the essence and is used consistently; but if we are reaching back, why not go all the way—to Shakespeare? A parallel is far more effective if our noses are not being rubbed in it and we can all discover the internecine relevance to ourselves in the turmoils of York and Lancaster. Well, perhaps not the woman in green at the Brooklyn premiere: Seeing the name EDWARD IV projected onto the backdrop at the start (another gimmick: Each section of the play is emblazoned with the name of the then-ruling monarch), she remonstrated, "I thought we were seeing *Richard III*!" Still, an audience is supposed to have its imagination stretched, not its ego massaged. Yet even though Richard Eyre, the director, admits in a program note that the production makes interpretative cuts and additions, the star, Ian McKellen, declares in *his* note that "our production is not an adaptation—not even an interpretation."

What then is McKellen's noninterpretative interpretation of Richard? His visual symbol is a man almost bald on one side, with corresponding slight curvature of spine, limpness of arm, and lameness of foot. But on his other side, fullness of hair, nimbleness of limb, fairness of countenance. This would be a useful conceit if Richard, either for Shakespeare or for McKellen, were half angel, half beast. But no, for both of them he is pure evil, bold and cunning, mitigated only by a certain charm, and wildly, viciously successful until the end. McKellen performs some fiendishly clever physical business and has a plethora of pawky vocal tricks. But the opacity of accent and some excesses of archness are unhelpful.

I imagine that it must have been at least partly McKellen's idea to turn Richmond into a pipsqueak (McKellen even pronounces his name in mocking French fashion, "Richemonde"), making the play's heroic figure into a silly boy who can conquer Richard only with the help of a killer squadron (like Achilles and his Myrmidons in *Troilus and Cressida*) and who ends the play with a proto-Fascist salute much like Richard's. Yet the last thing Shakespeare had in mind here was that royal power of necessity corrupts. And the *Walpurgisnacht*-like dream sequence at the end creates further confusion in the guise of shallow theatricality.

But there is also *good* theatricality here—a royal dinner party, for instance—and Bob Crowley's scenery is simple but highly effective, even if his costumes, other than the military uniforms, are mostly garish. Jean Kalman's lighting is persuasive, except for the bathing of an assassin in satanic red light. Dominic Muldowney's music is evocative though merely functional, and Richard Eyre's staging is aptly pointed, with perhaps a slight tendency toward unduly horizontal lineups. The real problem, though, is the supporting cast.

Nothing is gained by Terence Rigby's obesity and crassness as Buckingham, even if it allows the self-indulgent McKellen to call him "Bucking-*ham*." Malcolm Sinclair's Clarence remains singularly unmoving; indeed, among the men, only Richard Bremmer's Neville Chamberlain-

Photograph by John Haynes.

ish Stanley really scores, with David Beames and Tristram Wymark also notable for not playing Catesby and Ratcliffe as obvious villains. But all the women are weak, with Antonia Pemberton's Margaret and Anastasia Hille's Anne especially wanting. Still, the women's protracted curses and lamentations are particularly hard to stage, and Eyre may be excused for failing with them, given the absence of great actresses. Yet he is to be blamed for flashily dragging in executions that Shakespeare wisely left offstage—the more so since the text speaks of headsman's blocks but Eyre gives us the garrote.

THE KEY ELEMENT IN **Sondheim: A Celebration at Carnegie Hall** was tastefulness. A benefit for Carnegie Hall, it drew a cross-sectional audience ranging from the smart set to the lunatic fringe. Onstage, for some 130 minutes, everything was harmoniously homogenized: opera singers, musical-comedy performers, pop groups in a neat running order with no stumbles. We got a sovereign sense of Stephen Sondheim's cleverness and breadth, though less of his asperity and depth. A bit of expert dancing (balletic from Leslie Browne and Robert LaFosse, comic from Karen Ziémba and Bill Irwin) and some mimed and spoken clowning by Bill Irwin were flavorously blended into the mix.

Directed by Scott Ellis, choreographed by Susan Stroman, and written (sparingly, thank God) by David Thompson, the event was smooth without being slick. The stage design by John X. Fernandez—mostly unusually placed musicians and nicely deployed flowers—and the unassuming but colorful lighting of David Agress contributed discreet distinctiveness. And though the large figure of the conductor, Paul Gemignani, was unconventionally placed at the center of activities, he justified his placement by solicitously and inconspicuously extending his guidance and encouragement in all directions with unstinting benignity.

The opera singers, impressively unmiked but acting stiff and somewhat befuddled, were redeemed by one of their number: Harolyn Blackwell sang "Green Finch and Linnet Bird" with exquisite intonation and crystalline tones, without the slightest awkwardness of presence. Among the solid musical comedians, the most commanding was Richard Muenz, who rendered "Someone Is Waiting" with exemplary leading-man style and musicianship. Little Daisy Eagan, cast totally against type (except in a punning sense) in "Broadway Baby," turned an aging wannabe into an indomitable young aspirant with absolute, mature control. Patrick Cassidy and Victor Garber were substantial in "The Ballad of Booth," which nevertheless seemed adrift removed from its context in *Assassins.* A sizable ensemble—some well known, some not—did handsomely by "A Weekend in the Country." And Karen Ziémba, aided by the tomfoolery of Bill Irwin, sang and danced "Sooner or Later" with her customary—albeit most unusual—combination of technique, artistry, and charm. Delightfully, Michael Jeter turned both his solo, "Love, I Hear," and his collaboration with others into exquisitely rubber-bodied, cartoon-faced, and golden-hearted comedy.

And the stars? Patti LuPone, looking better than ever in her new hairdo, gave her all to "Being Alive" without any sort of mannerism or excess—just finely gauged dynamics. Looking svelte yet shapely, distraught yet determined, Madeline Kahn gave "Getting Married Today" everything it needed, as well as an unneeded memory lapse. Dorothy Loudon went way over the top with a conflation of "Losing My Mind" and "You Can Drive a Person Crazy" (which, despite their titular similarity, don't conflate well), though the audience reveled in her gross exaggerations. Conversely, Betty Buckley was a model of restrained expressiveness in "Children Will Listen" (sweetly backed up by the Boys Choir of Harlem) and proved once again how sorely missed in Broadway musicals she is.

Bernadette Peters acted a bit too zonked in "Not a Day Goes By," her awesome hair making her look like the nymph Daphne in the penultimate stage of her metamorphosis into a shrub. Liza Minnelli was usually paired with her latest protégé, Billy Stritch, who, looking like a corn-fed Franz Schubert, turned his solo, "Anyone Can Whistle," into a botched "anyone can whisper." With Liza, though, in "Water Under the Bridge" and "Back in Business," he lent steadying (but not steadying enough) support to Miss Minnelli's hyperventilation-as-performance-style renditions. In these numbers, which included her dancing on the piano and in our throbbing heads, as also in her solo number, "Old Friends," Miss Minnelli revealed herself yet again as the nation's best—and worst—Liza Minnelli impersonator.

The pop group the Tonics mangled "Good Thing Going" relatively tastefully, but Betty, a pop group consisting of three goony females, did it tastelessly for "I Never Do Anything Twice," which they seemed to do forever. An octet of unsightly dancers kept popping up all over as the one black mark against Miss Stroman's otherwise engaging choreography. But the evening's only really frightening chill was cast by Glenn Close, who, elaborately gowned in glittering scarlet, rendered "Send in the Clowns"—a number that any experienced, middle-aged actress, however devoid of voice, can deliver heartbreakingly—without any trace of human warmth or vulnerability. Otherwise, including a brief and modest appearance by Sondheim himself, the evening was a streamlined success.

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GARDEN OF UNEARTHLY DELIGHTS

> “. . .The balance in Teraoka’s work is awash in the moment, with just a glimmer of warning about disastrous consequences. . .”

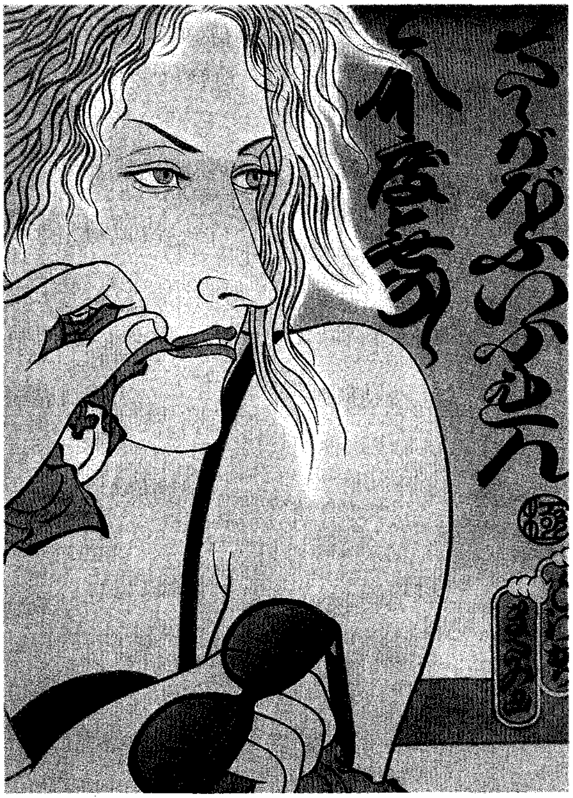
IN A TOKYO BOOKSTORE ONE TIME, I FOUND a set of postcards from the twenties, all of them seemingly PG–rated, all of them covertly obscene. For instance: A teacher lectures her female pupils before a wall chart of mushrooms; her pointer is aimed at the ranks of brown phallus heads, so the girls can distinguish the poisonous from the edible.

Masami Teraoka, you might say, is half Japanese—he was born in Onomichi, attended Kwansei Gakuin University in Kobe, studied art in Los Angeles, and lives in Hawaii. Since the early seventies, his work has played off both American Pop Art and the ancient tradition of *shunga,* or erotic prints, which are usually a lot more explicit than mushroom instruction. Classical Japanese pornography is an overheated orgy of elephantine organs and flying kimono—but done as art, with a sly humor unimaginable in America.

Until recently, Teraoka’s black-haired geishas and samurai tourists were lifted out of Japanese pictorial conventions, giving them a bit too much flavor of the Edo-era picturesque. What has propelled Teraoka into the present, and given his work new force and immediacy, is a rampaging virus. It’s possible to misread these sly works on several counts. What appear to be classic *ukiyo-e* woodblock prints are actually watercolors that seem to celebrate the pleasures of summer. The elegance of *ukiyo-e* is enlisted for darker themes of sexual abandon, danger, and death. Surf, sun, sea, and sand—the birthright of beachgoers—acquire a fifth syllable: AIDS.

Teraoka has been obsessed with AIDS since friends began dying in the eighties. In this new series, there are several subtle points of evolution toward clarity, modernity, and urgency. The new work makes an extraordinarily adept merger with a theme that obsessed Western art and Christian theology during its own thousand years: *vanitas,* or the imagined link between eroticism and death. Actually (theology to the contrary) sex was not so physically dangerous during most of Western history—until AIDS. Into the Freudian furnace of libido has been tossed a truly lethal Molotov cocktail.

But AIDS has become old news, and the pleasure principle is winning. St. Augustine could have predicted as much. Teraoka has turned this unnerving message into a pancultural fable. The heroine of these adventures deliberately recalls the Japanese women pearl divers who stripped off their clothes to plunge to the ocean bottom for treasure. (The word PEARL in antique script floats through these pictures.) But she’s now a modern woman, a blonde amazon who swims wearing almost nothing but scuba gear. This near-naked plunge into the sea—enveloped, caressed, and buoyed up by salt water—stirs up an oceanic sensuality and brings up from the Freudian depths strange creatures with even stranger gifts. In some cases a monster octopus wraps its rippling tentacles around the woman and buries its mouth in her crotch, to her obvious delight. But the amazon is wise: She tears open a condom package. (The calligraphy says CONDOM.) Is this rubber mushroom also a “prophylactic” against wild abandon?



PROTECTION: *Teraoka’s* Malibu Woman.

The balance here is psychologically accurate: mostly languid and erotic, awash in the moment, with just a glimmer of warning about disastrous consequences down the road. Throughout the series, even in the apparently innocuous *Malibu Woman,* the amazon packs her protection. There are little asides: a platter of sushi—raw flesh—looking oddly sexy and vulnerable. A whiskered catfish, a stand-in for the artist. Within the narrow range of East Coast postmodernism, this art is unclassifiable and almost undescribable—a continent away from sour, self-absorbed irony. It’s entirely lacking the rage of most art about AIDS. The rage comes after, when the Devil demands his due. (Pamela Auchincloss Gallery, 558 Broadway, at Prince Street; through June 24.)

THE SAGA OF **Harold Shapinsky** IS either an “extraordinary rediscovery” of a “monumental addition to the history of Abstract Expressionism,” setting Shapinsky’s name “alongside those of Jackson Pollock and Willem de Kooning”—as the National Arts Club’s press release claims—or a wry fable about fame, the media, and the craziness of taste. Guess which?

Shapinsky’s story, at least, is genuinely extraordinary. Robert Motherwell and Mark Rothko accepted him into their school, Subjects of the Artist, in the forties, and Motherwell put him in a Kootz Gallery group show, “Fifteen Unknowns,” in 1950. Drafted into the Korean War, Shapinsky lost track of the New York art scene, and he spent the years from 1952 to 1985 huddled in his studio, starving and painting. Akumal Ramachander, an English professor from Bangalore, India, met Shapinsky’s son, then the artist himself, and was so impressed he hustled slides all over New York and London. In 1985, his efforts got Shapinsky a London gallery show, an encyclopedic write-up in *The New Yorker,* and a rave review from that noted art critic Salman Rushdie.

The problem, as even his fans admit, is that Shapinsky appears to have stepped

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out of de Kooning's back pocket. (I see a strong dose of Gorky too.) How to explain away that awkward fact is the challenge facing those who would rewrite history. What if Shapinsky was "almost" first? What is authorship, after all?

Shapinsky hasn't had a full retrospective, just small solo shows, mostly in galleries. (You'll note that he rode to glory in a magazine without pictures.) The Museum of Art in Fort Lauderdale—under its director, Kenworth Moffett, a longtime acolyte of Clement Greenberg—put one together; now another has been organized by the National Arts Club, a noted repository of academic portraitists and realists. That this is not a mainstream path should not surprise you. The mainstream, the revisionists imply, is the real problem: a kind of quasi-Fascist regime of authority figures who refuse to yield to regular people's taste.

The revisionists point to pictures from 1946–1950 or thereabouts, dates that would be pretty significant if—as the cynics note—it were not so easy to back-date paintings. Even so, you can open any book to see what De Kooning or Motherwell did in 1946, or Pollock in 1950. Shapinsky is good, but not that good.

He reveals a light, deft, practiced ability to skirt through planar abstraction and conclude with vibrant pictures that aren't unnecessarily deep. In his rediscovery, that's probably to his advantage. During his Rip Van Winkle sleep, the vast numbers of second-level abstractionist-clones who clogged the fifties disappeared, leaving Shapinsky with a nearly empty field.

Shapinsky's promoters argue that taste is relative. They point to the journalists' ground swell as proof that art history is just a kind of public-opinion poll. They're almost right—or, I should say, you can't prove them wrong by logic alone. The only rejoinder is to look—long, hard, and critically. Even then, some people see the art, and some people see the story. (15 Gramercy Park South; through June 27.)

Lovis Corinth (1858–1925) WAS A PRUSSIAN farmer's son who studied academic art in Munich and showed his work in the Berlin Secession. The National Academy of Design argues he should be better known, both as a predecessor of German Expressionism and for the sake of his earthy, rugged, appealing drawing.

Corinth's sketching is intense and vibrant; the best work enlists his hand directly, in pencil, drypoint, and watercolor. The further he gets from his primal talent, the less there is. The small sample of paintings is simply not interesting. The drawings, on the other hand, offer dark charm—especially after his stroke in 1911, when the threat of death concentrated his mind, forced him to drop the pedestrian cautions of his early work, and unleashed his frenzied Prussian temperament. (1083 Fifth Avenue, near 89th Street; through June 28.) ■

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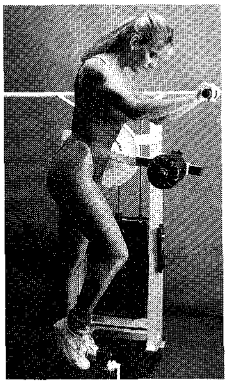

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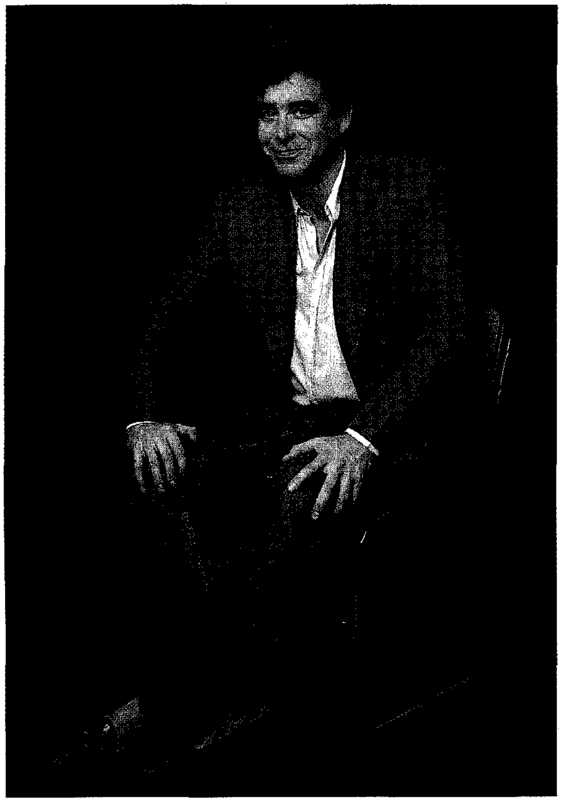
BRIGHTNESS PALLS

"...Some of McInerney's scenes are believably funny in their portrait of a society floating free of any logical or ethical anchor..."



OY, JAY: *McInerney's every-yuppies meet the nineties.*

Brightness Falls, *by Jay McInerney. Alfred A. Knopf; 416 pages; $23.*

"GO BACK," WHISPERS CORRINE CALLOWAY to the creature thrashing in the Hamptons shallows while well-dressed people look on helplessly and one man is "already taking up a collection to save the whale, walking along the beach with a silver champagne bucket." But nothing, not even cash, can avert the disaster in *Brightness Falls,* as the bloated eighties splutter and perish, leaving a nasty smell behind. Having suffered from a surfeit of money, sex, fashion, and cocaine, the characters will now have to endure a dearth of the same commodities. Corrine's husband, Russell, contemplating the future, thinks, "They've been learning to get by with less, and they'll keep learning." Does that mean friends are dying of AIDS, or that he'll have to turn in his gold card?

Jay McInerney's every-yuppies are occupationally mismatched: He has a stellar career in publishing for having discovered his best friend; she is a Wall Street slave who was behind the door when they were passing out copies of *Ms.* (" 'I never wanted to be a stupid stockbroker anyway. You made me do it' "). When Russell walks into his boss's office unannounced and finds him in what ought to be foreseeable circumstances with his secretary, the fate that befalls him is not as cataclysmic as what happens to Cheever's Larry Actaeon (McInerney clearly likes that author as much as his characters do). But the small incident sets off a chain of fission that blasts apart Russell's company in a shower of jargon (hidden receivables, junk bonds, poison pills) and fractures his marriage as well.

Some of McInerney's scenes from an overpriced decade are believably funny in their portrait of a society floating free of any logical or ethical anchor. Russell's own secretary, who has no designs on him, gives him for his birthday a box of "Love Ties," the decorator way to fasten your partner to the four-poster. The firm's most highly prized, and paid, author is one who has been writing his book in the air for twenty years: " 'It develops new layers almost seasonally.... I've come to think of it as a palimpsest, but not without linear narrative.' " But McInerney loves his jokes too much to let them stand on their own two feet—why should they walk if they don't have to? The writer "became a symbol of false promise and hyped expectations." Perhaps he is right to cross the *t*'s and dot the *i*'s for an audience he expects will be impressed by quotations any marginally sentient reader should know, or by such clumsy paraphrases as "the liberal press lacked all conviction while the yahoos were full of passionate insensitivity."

For all their devotion to shopping (and Corrine's hobby of feeding the homeless), the Calloways are somewhat lacking in conviction themselves. And McInerney indulges so much coarseness in his favored few that it's hard to believe his disapproval of it in the bad guys. Despite the rough-tough talk, *Brightness Falls* is a self-protective and winsome novel, overly sympathetic to characters who, with injured surprise, have discovered the law of gravity. Fiction should anticipate events, or cast some new light on the past, but all those articles on the caring nineties have got there ahead of McInerney. This isn't writing, it's marketing.

In brief: "EVERY WOMAN IN THE WORLD today who takes her sexual and reproductive autonomy for granted should venerate Margaret Sanger," says the author of **Woman of Valor: Margaret Sanger and the Birth Control Movement in America** (Simon & Schuster; 639 pages; $27.50). While Ellen Chesler shows that Sanger's struggles and achievements justify this claim, she also shows that she was hardly a saint: In her indifference to middle-class morality, and to the needs of her husbands and children, Sanger was the incarnation of everything her opponents feared women would be if their lives were controlled by their minds instead of their bodies.

Sanger, who had seen the women she nursed on the Lower East Side die from self-induced abortions, began her work for the cause by writing a newspaper sex-advice column, "What Every Girl Should Know"; it last appeared over an empty box with the addition "Nothing; by order of the U.S. Post Office." More serious clashes with the law occurred when she launched a birth-control magazine, *The Woman Rebel,* and when she opened a clinic in a Brownsville tenement, giving out advice and the Mizpah Pessary. Sanger's writing, lecturing, and politicking left her time for affairs with H. G. Wells, Havelock Ellis, and several others, but not much for her husbands (she married her second, she always said, for money) or her children (her daughter died of pneumonia because, her son felt, of their mother's neglect).

Chesler's work is thorough and serious, at times too much so: The only jokes in this solemn narrative are the perhaps inadvertent ones about clinics' being started with "seed money," and the second half, with Sanger less attractive and disruptive, plods along worthily. Still, Chesler is fair to history and to her brave, complex heroine in a biography that, while honest, is also a tribute. ■

Photograph by James Hamilton.

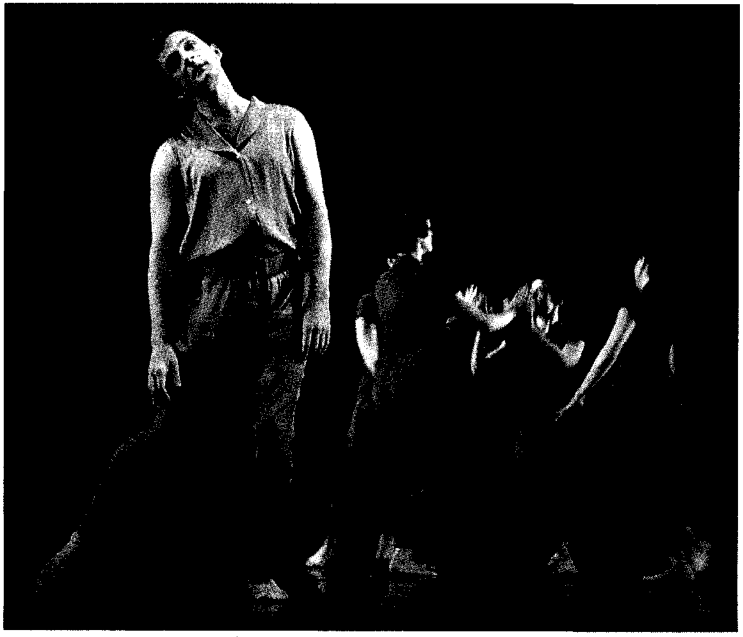
Dance/Tobi Tobias

FACE THE MUSIC AND DANCE

"...Morris's interpretation of *Three Preludes* is distinguished by the mastery, lavishness, and self-mockery of his personal style..."

BOSTON

BOSTON HAS BEEN GOOD TO **Mark Morris,** and Morris has responded in kind. Most recently, he gave two new works their first airing at the city's Emerson Majestic Theatre, a house whose decayed-baroque ambience suits the choreographer's taste for funkiness. The performances were part of a two-week engagement that was part of a still more ambitious six-week residency involving community-outreach activities—all masterminded by Dance Umbrella, the organization that extends Bostonians' dance horizons beyond the classical.



SLEEPYTIME GUY: *Mark Morris in* Bedtime.

Known for the catholicity of his musical taste and for his musical insight, Morris lighted this time on Gershwin and Schubert—both composers who lend themselves amiably to dancing. The Gershwin piece, *Three Preludes,* is a man's solo. Morris created it simultaneously on himself and his odd-couple comrade in art Mikhail Baryshnikov, who is slated to perform it in the New York City Ballet's current season. Morris's own interpretation is distinguished by the mastery, lavishness, and self-mockery of his personal style. Still, watching him, you could anticipate the mimetic acuteness Baryshnikov would bring to the material, as well as the astringent, penetrating wit the Russian dancer might apply to it.

The music is typically debonair, lightly sultry, and ingratiating, suffused with the glamour of romantic yearning. Morris wears a long-sleeved black leotard over a snowy T-shirt, loose black trousers, immaculate white gloves, and spats. The costume pays quirky homage to Fred Astaire and perhaps—in Morris's long, curly mane, caught back loosely with a barrette—to the swirling loveliness of a female partner.

Although the first section has come and gone in less than two minutes (the entire dance lasts only seven), it integrates all sorts of movement: generous and minute, sweeping and detailed. There are space-appropriating locomotions, inventive phrases in place, grandiloquent poses, and ornamental fillips. A spate of fiery spinning with arms flaring up from the vortex reminds us that flamenco was the genre that impelled the eight-year-old Morris into dancing.

The second part focuses on contrasting dynamics, the sharp-edged and staccato set against the fluid and indolent. Languorous moves for the whole body are juxtaposed with tight, angular gestures for the arms, fingers curled into fists. Lazy, luscious self-indulgence is interspersed with the requisite frustration. (Romance is all the more pungent for a little denial.) Twice, unexpectedly, Morris plunks himself into a sitting position on the floor—to think things over and arrive at a new tactic that will resolve his situation: a man in love or, perhaps, a choreographer.

A final segment, full of extravagant arm signals and jaunty action for the legs and feet, embodies Morris's penchant for spontaneity and astonishment. While the music is rambling cheerily on, he exits, returning several moments later to take up the dance again, only to end it abruptly, as if to say, "Well, that's enough of *that.*" As a whole, the work has the immediacy of a passing thought or mood and the wisdom of long-practiced craft.

Bedtime is set to three deliquescent Schubert night songs, in which Morris makes visible and felt the connections—fearful, seductive, ironic—between sleep and death, the cradle and the grave. In this, he allies himself with Romantic-age thinking, as he does, further, in proposing that dreams give powerful form to the *illogical* truths of reality, that nightmare metaphors are not mere fancies to be dispelled by daylight. These themes are suggested in the lyrics of the Schubert songs employed: "Wiegenlied," "Ständchen," and "Erlkönig." But—and this is the beauty of the dance—even if you aren't familiar with the texts, the message is conveyed by the choreography.

The first of the three lieder, a deeply tender lullaby with a glancing, ambiguous reference to death, is the most simply and exquisitely set. Three bodies are placed downstage, recumbent, occasionally shifting position with the awkward grace of slumbering infants; three impassive figures stand directly in line with them but way back, in shadow. Like a guardian angel, at once monumental and delicate, Ruth Davidson mediates between the two bodies constituting each pair, summoning the patient, waiting figure to approach and kneel beside its charge, keeping watch. That's all there is, yet the spare construction seems to reveal the essence of the bond between the helpless and the eternally loving caretaker.

"Ständchen" is a wryly charming serenade in which the beloved is roused at dawn to be reminded of the importance of affection. Morris responds with literal gestures (hushing, knocking), used abstractly. Like the music and its text, the choreography here has a playful air; the gestures might be borrowed from kindergarten games. The references to childhood forge a link with the final section of the dance, "Erlkönig." Goethe's lyrics re-

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count the hair-raising folk legend in which the Erlking, an evil spirit, claims as his prey a little boy riding through a furious storm in his father's arms. Although the uneasy parent reassures his son that this demon of death—as alluring as he is threatening—is a hallucination, the child arrives home lifeless. Morris's whirlwind choreography enacts this tale as the melodrama it is. It even tosses in some jokes, quoting Alvin Ailey and Laura Dean at their most portentously earnest. And yet it leaves the viewer badly in need of a night-light.

I ASSUME SENATOR HELMS WOULDN'T BE caught dead at the ballet. Otherwise he might get on the case of Ulysses Dove, the perpetrator, most recently, of *Serious Pleasures* for **American Ballet Theatre.** The piece, to appropriately mean sound by Robert Ruggieri, takes place in a threateningly sterile concrete locker room with heavy metal doors. These alternately clang shut to imprison or exclude black-clad victims and miscreants or open to reveal—in third-degree light—the same agents provocateurs. (I doubt that Dove intended the door-slamming to echo that of Ibsen's Nora, yet the ballet does have a lot to do with the rage that accompanies an adjustment of power between the sexes.)

Actually, much of the gender-typing is regressive. The women flaunt their long, loose hair; the men, their savage technique. Though it's only the men who periodically get to assume Christ-in-agony poses, hung from some conveniently protruding pegs, everyone is equally *in extremis.* And at the same time, everyone is extremely chic and lethally cool. We are definitely on William Forsythe turf here.

Movement per se is nearly irrelevant to this work. The ballet imprints itself in ominous-black-and-dead-white still shots designed to shock and titillate. They make the slickest, most connivingly provocative images by Robert Mapplethorpe look like an expression of profound humanism.

ABT offered several other new ballets: *Moondance,* by corps member John Selya, unveiled after this column went to press; *Grass,* by the Swedish Mats Ek; and *The Other,* by the venerable Agnes de Mille. Ek's duet is unfathomable in both meaning and tone (*mitteleuropäisch* angst blended with caricatured peasants); its swath of six-foot-high Astroturf is simply a gimmick aiming for Significance. As for the De Mille, the woman has gallantly surmounted tremendous difficulties to reach her mid-eighties with intelligence, willpower, and sense of humor intact; she has choreographed ballets (*Rodeo, Fall River Legend*) and written books (*Dance to the Piper, Where the Wings Grow, Reprieve*) that have given me many a happy and revealing moment. Let's let it go at that.

NOWADAYS, DANCE FANS ATTEND THE **School of American Ballet**'s annual Workshop Performances for two reasons: to inspect the latest crop of young professionals coming out of the academy and to see the truest renditions of Balanchine anywhere (the New York City Ballet, the school's parent organization, included). This year, Suki Schorer mounted an *Allegro Brillante* that dazzled with its speed, energy, and daring, while Susan Pilarre's staging of *Who Cares?* captured the irresistible charm of Gershwin's music as well as the Russian-bred choreographer's infatuation with show business American-style, where sexual allure remains innocent.

Throughout the program, which included the pas de trois from Bournonville's *La Ventana* (staged by Stanley Williams) and Peter Martins's *Mozart Serenade,* the level of technical achievement and performing aplomb was sky-high, almost uncanny. And this with no sacrifice of a becoming modesty. If most of the teenage dancers fail to show much individual temperament, that lack can still be excused by their youth. Several of them have enormous promise: Christopher Macdougall, with his poetic seriousness, splendid elevation, and scrupulous line; Efrain Bracero, who releases more of his personality into his performance than his peers do; Pauline Golbin, who exhibits a wonderful fluidity; and Emily Coates, a buoyant, musical dancer who serves as the prototype of the new-model SAB girl. She's a soubrette type—petite, with a little flesh on her, a Boucher nymph—as opposed to the elongated, exaggeratedly slender women Balanchine favored. The fourteen-year-old prodigy Jennie Somogyi was, indeed, prodigious in the demanding lead role of *Allegro Brillante,* but she remains no more attractive than she was as a striving child; overachievement seems to have sucked away her soul.

By far the loveliest and most fully formed dancer in the group is Anna Liceica. She moves from a core of calm—unlike most neophytes, who are continuously, frantically, *doing* something. Stillness figures tellingly in Liceica's dancing, giving her actions a sculptural dimension in space, musical phrasing in time. Her work is quiet, confident, liquid in its flow. Movement comes pouring out of her in one long stream; even a walk takes on an undulant quality under her auspices, and she makes fouettés—the whipping turns on pointe that the philistines gleefully count—look like dancing, not circus tricks.

It should be noted that Liceica is not really an SAB product, having been there little more than a year. While the academy has bred many a star from childhood, a preponderance of the dancers featured in the workshops joined the more advanced classes after excelling elsewhere. Talent gravitates to SAB and is nurtured there, but its origin is random. ■

SALES & BARGAINS

BY LEONORE FLEISCHER

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DO NOT PHONE: *Send suggestions for "Sales & Bargains" to Leonore Fleischer,* New York *Magazine, 755 Second Ave., N.Y., N.Y. 10017-5998, six weeks before the sale.*

SPECTATORS SPORT

THIS WOMEN'S-SHOE SHOP REGULARLY DIScounts famous designer shoes (sizes 5½–11M, some narrows) in its downstairs boutique. But now spring and summer merchandise is on sale at even cheaper prices. For example, high-heel Bruno Magli pumps with pleated vamps, were $179.99, now $99.99; Charles Jourdan black-and-white or black patent-and-leather high-heel spectators, were $159.99, now $119.99; Jourdan slingback leather mid-heels, were $169.99, now $109.99; Joan & David suede slingbacks with low heels, were $169.99, now $99.99; Calvin Klein driving moccasins, were $85.99, now $59.99; Anne Klein rain boots, were $79.99–$98.99, now $49.99. A.E., M.C., V., checks accepted; all sales final. *Lace-Up Shoe Shop, 110 Orchard St. (475-8040); Mon.–Fri. 9 a.m.–5:30 p.m. and Thurs. and Sun. till 7 p.m.; through 7/28.*

EGGS-RATED

BRUNCH AT THE FIASCO RESTAURANT IN Chelsea lasts from 11:30 A.M. to 4 P.M. on Saturdays and Sundays. For $7.95, you get a basket of assorted homemade muffins; a choice of champagne, Bloody Mary, or mimosa; coffee or tea; and your choice of entrée. For example, there's a 3-egg omelet with leaf spinach, wild mushrooms, and Gorgonzola, or with homemade mozzarella, tomato, and fresh basil; a 3-egg frittata with sweet Italian sausage, onions, potato, and homemade mozzarella; eggs Benedict with Canadian bacon and fresh hollandaise; and poached eggs Florentine with sautéed leaf spinach and fresh hollandaise. All egg dishes are served with home fries. Other entrées include challah French toast with Amaretto syrup and fresh-fruit compote; homemade fruit crêpes; capellini primavera, angel's-hair pasta with garden vegetables and your choice of cream or tomato sauce; Caesar salad with Parmesan and croutons; and low-fat yogurt with granola, honey, and fresh fruit. For $1 more, you can get the Fiasco Big Burger, with homemade mozzarella, lettuce, tomato, and pickle. For $1.50 more, you can get 3 scrambled eggs with smoked Norwegian salmon and onions with bagel and cream cheese. For $2.50 more, you get a Norwegian smoked-salmon platter that includes salad, bagel, and cream cheese. For an additional $3.50, you can order a grilled sirloin steak with 3 scrambled eggs. A.E., M.C., V.; reservations recommended. *Fiasco, 358 W. 23rd St. (620-4620).*

SHIRTS SO GOOD

A NEW SHIPMENT OF SOFT CONSTRUCTED spring and summer men's wear from Italy, made of lightweight wool, wool blends, and linen, is at this warehouse sale in sizes 38–44R (some shorts and longs). Single- and double-breasted suits, retail $800–$950, here $350–$399; sport jackets, retail $450–$650, here $225–$300. Shirts, slacks, and belts in sizes 38–42S, 38–46R, and 40–44L are up to 70 percent off, including linen Memphis Milano shirts, retail $195, here $136.50. A.E., M.C., V., checks accepted; alterations additional; all sales final. *Nuovo Contemporary Menswear, 521 Amsterdam Ave., at 85th St. (874-3606); Wed. 11 a.m.–midnight, Thurs. and Fri. till 9 p.m., and Sat. and Sun. till 6 p.m.; 6/17–21.*

SKEIN DIVING

ALL KNITTING YARNS ARE ON SALE HERE, AS is all contemporary-designer costume jewelry. If you spend (excluding tax) up to $200, you get 15 percent off; from $201–$300, get 20 percent off; more than $300 gives you a 30 percent discount. The wide variety of yarn is by Missoni, Filatura di Crosa, and Tahki, such as a skein of Filatura di Crosa "Capri," was $10.50. The jewelry is by Lee Wolfe, Dina Panagopoulos, and Ruth Rosenfeld, such as a Ruth Rosenfeld sterling-silver-and-brass brooch, was $150. Odds and ends and discontinued balls of yarn are $2.50 each. Some are being sold in bags of 10 for $25. M.C., V. accepted for purchases over $20; checks accepted; all sales final. *Knit One Purl Too, 1031 Lexington Ave., near 74th St. (249-2246); Mon.–Wed. and Fri. 11 a.m.–6 p.m. and Thurs. noon–7 p.m.; through 7/17.* ■

A Complete Entertainment Guide for Seven Days Beginning

JUNE 17

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MOVIES

THEATER GUIDE

COMPILED BY KATE O'HARA

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the other boroughs, alphabetically; and those elsewhere, by county. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

MANHATTAN

Below 14th Street

1. **FILM FORUM—209 W. Houston St.** (727-8110). #1—6/17: *The Inland Sea* (1991); *Unknown Soldiers* (1990). #2—6/12–18: "Lubitsch in Berlin." 6/17: *Carmen (Gypsy Blood)* (1918); *The Merry Jail* (1917). 6/18: *Meyer in Berlin* (1919); *Pride of the Firm* (1914); *Shoe Palace Pinkus* (1916). 6/19–7/2: "JVC Jazz Film Festival." 6/19–20: *Texas Tenor: The Illinois Jacquet Story* (1992). 6/21: "C-Jammin' the Blues"; "An Evening at Birdland". 6/22: *Sweet Love, Bitter* (1966); *Bird* (1988). #3—*Wisecracks*.

2. **ESSEX—Grand St. at Essex St.** (982-4455). Chinese films.

3. **ANGELIKA FILM CENTER—18 W. Houston St.** (995-2000). #1—*The Waterdance*. #2—*Mediterraneo*. #3—*Night on Earth*. #4—*Delicatessen*. #5—*Zentropa*. #6—*Pepi, Luci, Bom*.

4. **LE CINEMATOGRAPHE—15 Vandam St.** (675-4680). #1—*The Lost Prophet*.

5. **WAVERLY—Sixth Ave. at W. 3rd St.** (929-8037). #1—*Alien 3*. #2—*Housesitter*.

6. **8TH STREET PLAYHOUSE—8th St. east of Sixth Ave.** (674-6515). 6/17–18: *High Heels* (1991); *Women on the Verge of a Nervous Breakdown* (1988). 6/19–20: *King of Hearts* (1966); *Marat/Sade* (1966). 6/21–23: *Death in Venice* (1971); *The Damned* (1969).

7. **MOVIELAND 8TH STREET—8th St. east of University Pl.** (477-6600). #1—*Basic Instinct*. #2—*Class Act*. #3—*Lethal Weapon 3*.

8. **THEATRE 80—St. Marks Pl. bet. First and Second Aves.** (254-7400). 6/17: *Foreign Correspondent* (1940); *Sabateur* (1942). 6/18: *This Strange Passion* (1952); *Nazarin* (1961). 6/19–20: *Beauty and the Beast* (1946); *Black Orpheus* (1960). 6/21: *Victim* (1961); *Peeping Tom* (1960). 6/22: *Red Desert* (1964); *Blow-up* (1966). 6/23: *Witness* (1985); *The Year of Living Dangerously* (1982).

9. **LOEWS VILLAGE THEATRE VII—Third Ave. at 11th St.** (982-0400). #1—*Patriot Games*. #2—*Incident at Oglala*. #3—*Patriot Games*. #4—*Thunderheart*. #5—*Poison Ivy*. #6—*Deep Cover*. #7—*Aces: Iron Eagle III*.

10. **VILLAGE EAST—Second Ave. at 12th St.** (529-6799). #1—*Sister Act*. #2—*Encino Man*. #3—*Cabeza de Vaca*. #4—*Lovers*. #5—*Cold Heaven; Toto le Heros*. #6—*Beautiful Dreamers*. #7—*Daughters of the Dust*.

11. **CINEMA VILLAGE Third Ave.—Third Ave. bet. 12th–13th Sts.** (505-7320). *The Fourth Animation Celebration; Outrageous Animation*.

12. **ART GREENWICH TWIN—Greenwich Ave. at 12th St.** (929-3350). #1—*Far and Away*. #2—*The Player*.

13. **CINEMA VILLAGE 12th St.—12th St. east of Fifth Ave.** (924-3363). *The Famine Within*; *The Good Woman From Bangkok*.

14. **QUAD CINEMA—13th St. west of Fifth Ave.** (255-8800). #1—*Proof*. #2—*Europa, Europa*. #3—*Raise the Red Lantern*. #4—*A Midnight Clear*. Opening 6/19: *Life on the Edge*.

14th–41st Streets

18. **LOEWS 19TH STREET EAST—Broadway at 19th St.** (260-8000). #1—*White Sands*. #2—*Lethal Weapon 3*. #3—*Basic Instinct*. #4—*Basic Instinct*. #5—*Class Act*. #6—*Lethal Weapon 3*.

19. **CHELSEA—23rd St. bet. Seventh and Eighth Aves.** (691-4744). #1—*Alien 3*. #2—*Alien 3*. #3—*Far and Away*. #4—*Sister Act*. #5—*Housesitter*. #6—*The Player*. #7—*Patriot Games*. #8—*Patriot Games*. #9—*Housesitter*.

20. **23RD STREET WEST TRIPLEX—23rd St. bet. Eighth and Ninth Aves.** (989-0060). #1—*Aces: Iron Eagle III*. #2—*Encino Man*. #3—*My Cousin Vinny*.

21. **GRAMERCY—23rd St. at Lexington Ave.** (475-1660). *The Playboys*.

22. **BAY CINEMA—Second Ave. at 31st St.** (679-0160). *Alien 3*.

24. **LOEWS 34TH STREET SHOWPLACE—34th St. at Second Ave.** (532-5544). #1—*Lethal Weapon 3*. #2—*Patriot Games*. #3—*Patriot Games*.

25. **34TH STREET EAST—34th St. at Second Ave.** (683-0255). *Housesitter*.

26. **MURRAY HILL CINEMAS—34th St. west of 3rd Ave.** (689-6548). #1—*Sister Act*. #2—*Far and Away*. #3—*White Men Can't Jump*. #4—*Sister Act*.

42nd–60th Streets

31. **NATIONAL TWIN—Broadway bet. 43rd–44th Sts.** (869-0950). #1—*Class Act*. #2—*Housesitter*.

32. LOEWS ASTOR PLAZA—44th St. west of Broadway. (869-8340). *Patriot Games.*

33. CRITERION CENTER—Broadway bet. 44th–45th Sts. (354-0900). #1—*Alien 3.* #2—*Lethal Weapon 3.* #3—*Lethal Weapon 3.* #4—*Basic Instinct.* #5—Through 6/18: *Deep Cover.* Opening 6/19: *Batman Returns.* #6—Through 6/18: *Alien 3.* Opening 6/19: *Batman Returns.* #7—*Alien 3.*

34. EMBASSY 1—Broadway bet. 46th–47th Sts. (302-0494). *Sister Act.*

36. EMBASSY 2—Seventh Ave. bet. 47th–48th Sts. (730-7262). *Aces: Iron Eagle III.* **EMBASSY 3—***Wayne's World.* **EMBASSY 4—***Beauty and the Beast.*

38. WORLDWIDE CINEMAS—49th–50th Sts. bet. 8th and 9th Aves. (246-1583). #1—*The Player.* #2—*Housesitter.* #3—*Where Angels Fear to Tread.* #4—*A Midnight Clear.* #5—*Poison Ivy.* #6—*My Cousin Vinny.*

40. GUILD 50TH STREET—50th St. bet. Fifth and Sixth Aves. (757-2406). *Sister Act.*

41. ZIEGFELD—54th St. west of Sixth Ave. (765-7600). *Far and Away.*

42. EASTSIDE CINEMA—Third Ave. bet. 55th–56th Sts. (755-3020). *The Mambo Kings.*

43. CARNEGIE HALL CINEMA—Seventh Ave. at 56th St. (265-2520). #1—*Mississippi Masala.* #2—*Delicatessen.*

44. SUTTON—57th St. east of Third Ave. (759-1411). #1—*Encino Man.* #2—*Lovers.*

45. FESTIVAL THEATER—57th St. west of Fifth Ave. (307-7856). *Fried Green Tomatoes.*

46. 57TH STREET PLAYHOUSE—57th St. west of Sixth Ave. (581-7360). *Zentropa.*

48. CROWN GOTHAM—Third Ave. bet. 57th–58th Sts. (759-2262). *My Cousin Vinny.*

49. PLAZA—58th St. east of Madison Ave. (355-3320). *A Midnight Clear.*

50. LOEWS FINE ARTS—58th St. west of Fifth Ave. (980-5656). *Howards End.*

51. 59th STREET EAST—59th St. west of Second Ave. (759-4630). *Deep Cover.*

52. MANHATTAN TWIN—59th St. bet. Second and Third Aves. (935-6420). #1—*Class Act.* #2—*Class Act.*

53. BARONET—Third Ave. at 59th St. (355-1663). *Housesitter.* **CORONET—***Far and Away.*

54. CINEMA 3—59th St. west of Fifth Ave. (752-5959). *Proof.*

55. CINEMA I—Third Ave. at 60th St. (753-6022). *Sister Act.* **CINEMA II—***For Sasha.* **CINEMA THIRD AVE.—***The Playboys.*

61st Street and Above, East Side

58. ART EAST CINEMA—First Ave. at 61st St. (644-1111). #1—*Delicatessen.*

59. FIRST & 62ND ST. CINEMA—62nd St. Bet. First and York Aves. (752-4600). #1—*Alien 3.* #2—*Alien 3.* #3—*The Waterdance.* #4—*Beethoven; Poison Ivy.* #5—*Aces: Iron Eagle III.* #6—*Alien 3.*

60. UA GEMINI TWIN—Second Ave. at 64th St. (832-1670). #1—Through 6/18: *Wayne's World.* Opening 6/19: *Batman Returns.* #2—*Basic Instinct.*

61. BEEKMAN—Second Ave. at 66th St. (737-2622). *The Player.*

62. LOEWS NEW YORK TWIN—Second Ave. bet. 66th–67th Sts. (744-7339). #1—*Lethal Weapon 3.* #2—*Patriot Games.*

63. 68TH STREET PLAYHOUSE—Third Ave. at 68th St. (734-0302). *Mediterraneo.*

64. LOEWS TOWER EAST—Third Ave. bet. 71st–72nd Sts. (879-1313). *Beautiful Dreamers.*

65. UA EAST—First Ave. at 85th St. (249-5100). *Patriot Games.*

66. 86TH STREET EAST—86th St. east of Third Ave. (249-1144). #1—*Encino Man.* #2—*Sister Act.*

67. LOEWS ORPHEUM—Third Ave. at 86th St. (876-2400). #1—*Casablanca.* #2—*Lethal Weapon 3.* #3—*Class Act.* #4—*Basic Instinct.* #5—*Ferngully: The Last Rainforest; Thunderheart.* #6—*Lethal Weapon 3.* #7—*Aces: Iron Eagle III.*

68. 86TH STREET—86th St. west of Lex. Ave. (534-1880). #1—*Far and Away.* #2—*Housesitter.*

MICHAEL KEATON DANNY DeVITO MICHELLE PFEIFFER

BATMAN RETURNS

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61st Street and Above, West Side

79. LOEWS COLUMBUS CIRCLE—Broadway at 61st St. (247-5070). *Encino Man.*

80. CINEPLEX ODEON 62nd AND BROADWAY—62nd St. at Broadway (265-7466). *Night on Earth.*

81. LINCOLN PLAZA CINEMAS—Broadway bet. 62nd–63rd Sts. (757-2280). #1—*The Adjuster.* #2—*Monster in a Box.* #3—*Adam's Rib.* Opening 6/19: *The Hairdresser's Husband.*

83. REGENCY—Broadway bet. 67th–68th Sts. (724-3700). *Far and Away.*

85. LOEWS 84TH STREET SIX—Broadway at 84th St. (877-3600). #1—*Lethal Weapon 3.* #2—*Patriot Games.* #3—*Sister Act.* #4—*Patriot Games.* #5—*Class Act.* #6—*The Player.*

87. METRO CINEMA—Broadway bet. 99th–100th Sts. (222-1200). #1—*Alien 3.* #2—*Housesitter.*

89. OLYMPIA CINEMAS—Broadway bet. 106th–107th Sts. (865-8128). #1—*Basic Instinct.* #2—*Aces: Iron Eagle III.*

91. NOVA—Broadway bet. 147th–148th Sts. (862-5728). #1—*Alien 3.* #2—*Lethal Weapon 3.*

MUSEUMS, SOCIETIES, ETC.

AMERICAN MUSEUM OF THE MOVING IMAGE—35th Ave. at 36th St., Astoria (718-784-0077). $5; senior citizens $4; students and children $2.50; members free. 6/20: *Sweet Smell of Success* (1957), dir. Alexander Mackendrick; *Seven Days in May* (1964), dir. dir. John Frankenheimer. 6/21: *The Crimson Pirate* (1952), dir. Robert Siodmak; *The Professionals* (1966), dir. Richard Brooks.

ANTHOLOGY FILM ARCHIVES—32 Second Ave. at 2nd St. (505-5181). $6; students and senior citizens $5; members $4. 6/19–21: "Premiere: Palestine Today" *Palestinian Diaries-Chronicles of an Occupation* (1990). 6/19: "Richard Kostelanetz Films." 6/20: "Essential Cinema: Sidney Peterson." 6/20: "For Members Only: Two Films by Robert Beavers." 6/20: "Essential Cinema: Robert Nelson." 6/21: "Visual Diary of Yasunori Yamamoto." 6/20: "Essential Cinema: Robert Huot."

ASIAN AMERICAN INTERNATIONAL FILM FESTIVAL—Florence Gould Hall at French Institute, 55 E. 59th St. (925-8685). $7 per program; festival pass $30. Through 6/28. 6/19 at 9:30: *A Dirty Affair* (1990). 6/20 at 1: *Enter the Dragon* (1973). 6/20 at 2:50: *Surfaces* (1991); *Kosher Pickle* (1981); *The Painted Word* (1991); *Island Memory* (1991); *Bottom Land* (1992). 6/20 at 4:50: *Uptown/Downtown* (1991); *London Kills Me* (1992). 6/20 at 7: *Kinestasis Korean Cinema* (1992); *My Love, My Bride* (1991). 6/20 at 9:10: *Once Upon a Time in China II* (1992). 6/21: *Flower Drum Song* (1961). 6/21 at 3:30: *Sleep With Open Eyes* (1991); *Revenge* (1990). 6/21 at 5:25: *Convergence* (1992); *Is There Anything Specific You Want Me to Tell You About?* (1991); *Open Letter* (1992); *Be Good My Children* (1992). 6/21 at 7:20: *Simple Courage* (1992); *Troubled Paradise* (1992); *Too Happy for Words* (1992); *Waves of a Distant Shore* (1992); *Homo Videocus* (1991); *Kyoto, My Mother's Place* (1991).

THE FILM SOCIETY OF LINCOLN CENTER—The Walter Reade Theater, 165 W. 65th St., plaza level (875-5600). "Changing Japan: New Ways in a traditional Society." 6/17: *A Promise* (1986), dir. Yoshishigue Yoshida. 6/17, 19, 20: *Pineapple Tours: An Okinawan Film in Three Stories* (1992), dir. Tsutomu Makiya, Yuji Nakae, and Hayashi Toma. 6/18, 20: *I-Omante* (1977), dir. Tadayoshi Himeda. 6/19, 20: *A Rough Sketch of a Spiral* (1990), dir. Yasufumi Kojima. 6/18, 21: *The Funeral* (1985), dir. Juzo Itami. 6/21, 22: *Tampopo* (1986), dir. Juzo Itami. Special June Programs: *Crows and Sparrows* (1949), dir. Zheng Junli. 6/22–24: *Winter Kills* (1976–79), dir. William Richert. Movies for Kids: 6/20: *Charlotte's Web* (1972), dir. Charles A. Nichols and Iwao Takamoto.

FILMS CHARAS—Community and Cultural Center, 360 E. 10th St. (982-0627). Nonmembers $4; members $2. All programs start at 8. 6/23: *Strangers in Good Company* (1990), dir. Cynthia Scott.

FRENCH INSTITUTE—Florence Gould Hall, 55 E. 59th St. (355-6160). "Ciné-Club." $5.50; students $4; members free. 6/17: *Rapt* (1933), dir. Dimitri Kirsanoff.

JOSEPH PAPP PUBLIC THEATER—425 Lafayette St. (598-7171). $6; senior citizens and students $5. Call for showtimes. **Newman Theater:** 6/5–18: *The Enchantment* (1989), dir. Shunichi Nagasaki; *Effi Briest* (1974), dir. Rainer Werner Fassbinder. 6/19–7/2: *Chimes at Midnight* (1966), dir. Orson Welles. **Little Theater:** *Cousin Bobby* (1991), dir. Jonathan Demme.

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500; 570-3949). Free with museum admission. Ongoing series: "Documentary Films on Art": 6/16–20: "Gardens and Landscapes." 6/23–27: "Dutch and Flemish Painting." "Saturday Evening Films": Through June: "The Silk Road," a series documenting the historic route travelled by Marco Polo to link China with Europe. **Grace Rainey Rogers Auditorium:** $3. "Continuing Kurosawa: Summer Film Series." 6/20: *Redbeard* (1970).

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9490). Free with museum admission. Ongoing series: "Seventy Years of Soviet Filmmaking." 6/18: *Ivan the Terrible (Part II)* (1943), dir. Sergei Eisenstein; *Ivan the Terrible (Part III)* (1946), dir. Sergei Eisenstein; *Happiness* (1934), dir. Alexander Medvedkin. 6/19: *Professor Mamlok* (1938), dir. Adolf Minkin and Herbert Rappaport. 6/20: *Air City* (1935), dir. Alexander Dovzhenko; *Chapayev* (1934), dir. Sergei and Georgy Vassiliev. 6/21: *Ivan the Terrible (Part I, II, & III)* (1943), dir. Sergei Eisenstein. 6/22: *Ballad of a Soldier* (1959), dir. Grigori Kozintsev; *Alexander Nevsky* (1939), dir. Sergei Eisenstein and Dmitri Vasiliev. 6/23: *The Childhood of Maxim Gorky* (1938), dir. Mark Donskoi. "Cannes 45 Years: Festival International Du Film." 6/19, 20: *Roma, Cittá Aperta/Battle of the Rails* (1945), dir. Roberto Rossellini; *La Bataille du Rail/Battle of the Rails* (1946), dir. René Clément. 6/21, 22: *Bird* (1988), dir. Clint Eastwood; *Mean Streets* (1973), dir. Martin Scorsese. 6/23, 25: *Los Olvidados (The Young and the Damned)* (1950), dir. Luis Buñuel; *Les Quatre Cents Coups/The 400 Blows* (1959), dir. François Truffaut. What's Happening?—6/18: *A Wife From My Enemies* (1990), dir. Jan Sedaka.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. (516-423-7653). $6; members and students $4; senior citizens $4; under sixteen $2.50. Cinema #1: 6/12–22: *The Playboys* (1992). 6/23–24: *Daughters of the Dust* (1991). Cinema #2: 6/16–17: *The Intimate Stranger* (1991). 6/18: "Suffolk County Film Festival." 6/19–22: *Edward II* (1991).

NEW YORK PUBLIC LIBRARY—Donnell Library Center, 20 W. 53rd St. "Viewpoint: A Gay/Lesbian Mosaic." 6/18: *Honored by the Moon* (1990), dir. Mona Smith; *Khush* (1991), dir. Pratibha Parmar; *Tongues United* (1989), dir. Marlon Riggs. 6/23: *Damned If You Don't* (1987), dir. Su Friedrich; *First Comes Love* (1991), dir. Su Friedrich. 6/25: *Paris Is Burning* (1990), dir. Jennie Livingston. "Fact in Fiction." 6/23: *Night Cries* (1990), dir. Tracy Moffat; *Commited* (1984), dir. Sheila McLaughlin and Lynne Tillman.

BRONX

150. ALLERTON—Allerton Ave. nr. Cruger Ave. (547-2444). #1—*Lethal Weapon 3.* #2—*Class Act.* #3—*Alien 3.*

152. BAY PLAZA—2210 Bartow Ave. (320-3020). #1—*Alien 3.* #2—*Lethal Weapon 3.* #3—*Sister Act.* #4—*Encino Man.* #5—*Far and Away.* #6—*Class Act.* #7—*Patriot Games.* #8—*Housesitter.* #9—*Aces: Iron Eagle III.*

155. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. (792-2100). #1—*Lethal Weapon 3.* #2—Through 6/18: *Class Act.* Beg. 6/19: *Batman Returns.* #3—*Encino Man.* #4—*Alien 3.*

156. KENT—E. 167th St. nr. Grand Concourse (538-4000). *Class Act; Basic Instinct.*

157. LOEWS PARADISE—E. 188th St. at Grand Concourse (367-1288). #1—*Patriot Games.* #2—*Class Act.* #3—*Lethal Weapon 3.* #4—*Alien 3.*

158. CONCOURSE PLAZA—E. 161th St. nr. Grand Concourse (588-8800). #1—*Lethal Weapon 3.*#2—*Alien 3.* #3—*Housesitter.* #4—*Patriot Games.* #5—*Aces: Iron Eagle III.* #6—*Class Act.* #7—*Sister Act.* #8—*Encino Man.* #9—*Far and Away.* #10—*Class Act.*

160. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. (409-9037). #1—*Beethoven; Class Act.* #2—*Encino Man.* #3—*Patriot Games.* #4—*Far and Away.* #5—*Class Act.* #6—*Housesitter.* #7—*Lethal Weapon 3.* #8—*Alien 3.* #9—*Basic Instinct.* #10—*Aces: Iron Eagle III.* #11—*Patriot Games.* #12—*Sister Act.* #13—*Ferngully: The Last Rainforest; White Men Can't Jump; Deep Cover.*

BROOKLYN

AREA CODE 718

200. ALPINE—Fifth Ave. at 69th St. (748-4200). #1—*Housesitter.* #2—*Patriot Games.* #3—*Encino Man.* #4—*Patriot Games.* #5—*Lethal Weapon 3.* #6—*Far and Away.* #7—*Lethal Weapon 3.*

203. BROOKLYN HEIGHTS—Henry St. at Orange St. (596-7070). #1—*Sister Act.* #2—*Patriot Games.*

204. CANARSIE—Ave. L at E. 93rd St. (251-0700). #1—*Encino Man.* #2—*Housesitter.* #3—*Lethal Weapon 3.*

206. COBBLE HILL—Court St. at Butler St. (596-9113). #1—*Howards End.* #2—*Lethal Weapon 3.* #3—*The Player; Ferngully: The Last Rainforest.* #4—*Alien 3.* #5—*Housesitter.*

208. COMMODORE—Broadway at Rodney St. (384-7259). #1—*Lethal Weapon 3.* #2—*Alien 3.*

210. FORTWAY—Ft. Hamilton Pkwy. at 68th St. (238-4200). #1—*Sister Act.* #2—*Aces: Iron Eagle III.* #3—*Class Act.* #4—*Basic Instinct.* #5—*Alien 3.*

211. KENMORE—Church Ave. nr. Flatbush Ave. (284-5700). #1—*Sister Act.* #2—*Lethal Weapon 3.* #3—*Aces: Iron Eagle III.* #4—*Alien 3.*

213. KINGS PLAZA—Flatbush Ave. at Ave. U (253-1111). #1—*Housesitter.* #2—*Alien 3.* #3—*Encino Man.* #4—*My Cousin Vinny; White Men Can't Jump.*

214. KINGSWAY—Kings Hwy. at Coney Island Ave. (645-8588). #1—*Aces: Iron Eagle III.* #2—*Far and Away.* #3—*Sister Act.* #4—*Class Act.* #5—*Beethoven; Basic Instinct.*

215. LOEWS GEORGETOWN—Ralph Ave. at Ave. K (763-3000). #1—*Sister Act.* #2—*Patriot Games.*

216. LOEWS ORIENTAL—86th St. at 18th Ave. (236-5001). #1—*Encino Man.* #2—*Sister Act.* #3—*Patriot Games.*

217. MARBORO—Bay Pkwy. at 69th St. (232-4000). #1—*Far and Away.* #2—*Alien 3.* #3—*Lethal Weapon 3.* #4—Through 6/18: *Aces: Iron Eagle III.* Beg. 6/19: *Batman Returns.*

218. METROPOLITAN—392 Fulton St. (858-8580). #1—*Sister Act.* #2—*Aces: Iron Eagle III.* #3—*Alien 3.* #4—*Lethal Weapon 3.*

219. THE MOVIES AT SHEEPSHEAD BAY—Knapp St. off Belt Pkwy. (615-1700). #1—*Lethal Weapon 3.* #2—Through 6/18: *Aces: Iron Eagle III.* Beg. 6/19: *Batman Returns.* #3—*Alien 3.* #4—*Housesitter.* #5—*Far and Away.* #6—*Encino Man.* #7—*Sister Act.* #8—*Patriot Games.* #9—Through 6/18: *Patriot Games.* Beg. 6/19: *Batman Returns.*

220. OCEANA—Brighton Beach Ave. at Coney Island Ave. (743-4333). #1—*Housesitter.* #2—*Class Act.* #3—*Patriot Games.* #4—*Lethal Weapon 3.* #5—*Sister Act; Far and Away.*

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222. RIDGEWOOD—Myrtle Ave. at Putnam Ave. (821-5993). #1—*Alien 3.* #2—*Class Act.* #3—*Lethal Weapon 3.* #4—*Sister Act.* #5—*Patriot Games.*

QUEENS

AREA CODE 718

300. ASTORIA—UA ASTORIA—(545-9470). #1—*Housesitter.* #2—*Far and Away.* #3—*Lethal Weapon 3.* #4—Through 6/18: *Encino Man.* Beg. 6/19: *Batman Returns.* #5—*Alien 3.* #6—Through 6/18: *Class Act.* Beg. 6/19: *Batman Returns.*

301. BAYSIDE—LOEWS BAY TERRACE—(428-4040). #1—*Mediterraneo.* #2—*Encino Man.*

302. BAYSIDE—THE MOVIES AT BAYSIDE—(225-7711). #1—*Far and Away.* #2—*Patriot Games.* #3—*Sister Act.* #4—*Housesitter.*

303. CORONA—PLAZA—(639-7722). #1—*Aces: Iron Eagle III; Lethal Weapon 3.*

304. DOUGLASTON—MOVIEWORLD—(423-7200). #1—*Alien 3.* #2—*Patriot Games.* #3—*Lethal Weapon 3.* #4—*Housesitter.* #5—*Far and Away.* #6—*Aces: Iron Eagle III.* #7—*Sister Act.*

305. ELMHURST—LOEWS ELMWOOD—(429-4770). #1—*Patriot Games.* #2—*Encino Man.* #3—*Patriot Games.* #4—*Sister Act.*

306. FLUSHING—MAIN STREET—(268-3636). #1—*Sister Act.* #2—*Lethal Weapon 3.* #3—*Alien 3.* #4—*Europa, Europa; Class Act.*

307. FLUSHING—UA QUARTET—(359-6777). #1—*Alien 3.* #2—*Lethal Weapon 3.* #3—*Aces: Iron Eagle III.* #4—*Class Act.*

308. FLUSHING—UTOPIA—(454-2323). #1—*Sister Act.* #2—*Patriot Games.*

309. FOREST HILLS—CINEMART—(261-2244). #1—*Howards End.* #2—*Patriot Games.*

310. FOREST HILLS—CONTINENTAL—(544-1020). #1—*Alien 3.* #2—*Class Act.* #3—*Housesitter.*

311. FOREST HILLS—FOREST HILLS—(261-7866). #1—*Mediterraneo.* #2—*Far and Away.*

312. FOREST HILLS—LOEWS TRYLON—(459-8944). *The Player.*

313. FOREST HILLS—MIDWAY—(261-8572). #1—*Lethal Weapon 3.* #2—*Lethal Weapon 3.* #3—Through 6/18: *Ferngully: The Last Rainforest; Basic Instinct.* Beg. 6/19: *Batman Returns.* #4—Through 6/18: *Aces: Iron Eagle III.* Beg. 6/19: *Batman Returns.*

314. FRESH MEADOWS—CINEMA 5—(357-9100). #1—*Lethal Weapon 3.* #2—*Lethal Weapon 3.* #3—*Aces: Iron Eagle III.* #4—*Class Act.* #5—*Sister Act.*

315. FRESH MEADOWS—MEADOWS—(454-6800). #1—*Basic Instinct.* #2—*The Player.* #3—*Far and Away.* #4—*Housesitter.* #5—*Patriot Games.* #6—*Alien 3.* #7—*Patriot Games.*

316. JACKSON HEIGHTS—COLONY—(478-6777). #1—*Housesitter.* #2—*Class Act.*

317. JACKSON HEIGHTS—JACKSON—(335-0242). #1—*Lethal Weapon 3.* #2—*Encino Man.* #3—*Sister Act.*

318. OZONE PARK—CROSSBAY—(848-1738). #1—*Alien 3.* #2—Through 6/18: *Class Act.* Beg. 6/19: *Batman Returns.* #3—Through 6/18: *Aces: Iron Eagle III.* Beg. 6/19: *Batman Returns.*

319. OZONE PARK—CROSSBAY II—(641-5330). #1—*Lethal Weapon 3.* #2—Through 6/18: *Lethal Weapon 3.* Beg. 6/19: *Class Act.* #3—*Patriot Games.* #4—*Sister Act.* #5—*Encino Man.* #6—*Far and Away.* #7—*Housesitter.*

320. REGO PARK—DRAKE—(457-4002). *My Cousin Vinny.*

321. FLORAL PARK—NORTH SHORE TOWERS—(229-7702). #1—*Raise the Red Lantern; The Playboys.*

322. SUNNYSIDE—CENTER—(784-3050). #1—*Alien 3.* #2—*Encino Man.*

STATEN ISLAND

AREA CODE 718

400. ELTINGVILLE—AMBOY—(356-3800). #1—*Alien 3.* #2—*Housesitter.*

401. NEW DORP—HYLAN—(351-6601). #1—*Patriot Games.* #2—*Sister Act.*

406. TRAVIS—THE MOVIES AT STATEN ISLAND—(983-9600). #1—*Lethal Weapon 3.* #2—*Housesitter.* #3—*Patriot Games.* #4—Through 6/18: *Patriot Games.* Beg. 6/19: *Batman Returns.* #5—*Alien 3.* #6—*Aces: Iron Eagle III.* #7—*Far and Away.* #8—*Sister Act.* #9—*Encino Man.* #10—Through 6/18: *Lethal Weapon 3.* Beg. 6/19: *Batman Returns.*

LONG ISLAND

AREA CODE 516

Nassau County

500. BALDWIN—GRAND AVENUE—(223-2323). #1—*Ferngully: The Last Rainforest; Alien 3.* #2—*Aces: Iron Eagle III.*

501. BELLMORE—MOVIES—(783-7200). *Sister Act.*

502. BETHPAGE—MID-ISLAND—(796-7500). *Lethal Weapon 3.*

503. EAST MEADOW—MEADOWBROOK—(731-2423). #1—Through 6/18: *Class Act.* Beg. 6/19: *Batman Returns.* #2—*Lethal Weapon 3.* #3—*Housesitter.* #4—*Alien 3.* #5—Through 6/18: *My Cousin Vinny.* Beg. 6/19: *Batman Returns.* #6—*Far and Away.*

504. FRANKLIN SQUARE—FRANKLIN—(775-3257). #1—*Far and Away.* #2—*Sister Act.* #3—*Patriot Games.* #4—*Encino Man.*

505. GARDEN CITY—ROOSEVELT FIELD—(741-4007). #1—*Lethal Weapon 3.* #2—*Sister Act.* #3—*Patriot Games.* #4—*Class Act.* #5—*Encino Man.* #6—*Patriot Games.* #7—*Alien 3.* #8—*Far and Away.*

506. GLEN COVE—GLEN COVE—(671-6668). #1—*The Player.* #2—*Lethal Weapon 3.* #3—*Far and Away.* #4—*Patriot Games.* #5—*Alien 3.* #6—*Housesitter.*

507. GREAT NECK—SQUIRE—(466-2020). #1—*Lethal Weapon 3.* #2—*Far and Away.* #3—Through 6/18: *Class Act.* Beg. 6/19: *Batman Returns.*

509. HICKSVILLE—HICKSVILLE—(931-6085). #1—*Patriot Games.* #2—*Encino Man.*

510. LAWRENCE—LAWRENCE—(371-0203). #1—*Class Act.* #2—*Sister Act.* #3—*Aces: Iron Eagle III.*

511. LEVITTOWN—LEVITTOWN—(731-0516). #1—*Hook; Rock-A-Doodle; Howards End; Wayne's World; Beauty and the Beast; Beethoven.* #2—*The Cutting Edge; Ferngully: The Last Rainforest; The Player.*

512. LEVITTOWN—LOEWS NASSAU SIX—(731-5400). #1—*Patriot Games.* #2—*Patriot Games.* #3—*Aces: Iron Eagle III.* #4—*Encino Man.* #5—*Sister Act.* #6—*Basic Instinct.*

513. LONG BEACH—PARK AVENUE—(432-0576). #1—*Encino Man.* #2—*Far and Away.*

514. LYNBROOK—LYNBROOK—(593-1033). #1—*Aces: Iron Eagle III.* #2—*Class Act.* #3—*Sister Act.* #4—*Alien 3.* #5—*My Cousin Vinny.* #6—*Howards End; The Player.*

515. MALVERNE—TWIN—(599-6966). #1—*Beethoven; Beauty and the Beast; Ferngully: The Last Rainforest.* #2—*Mediterraneo; The Playboys.*

516. MANHASSET—MANHASSET—(627-7887). #1—*Patriot Games.* #2—*Basic Instinct.* #3—*Alien 3.*

517. MASSAPEQUA—THE MOVIES AT SUNRISE MALL—(795-2244). #1—*Patriot Games.* #2—Through 6/18: *Patriot Games.* Beg. 6/19: *Batman Returns.* #3—Through 6/18: *Class Act.* Beg. 6/19: *Batman Returns.* #4—*Lethal Weapon 3.* #5—*Housesitter.* #6—*Encino Man.* #7—*Sister Act.* #8—*Alien 3.* #9—*Far and Away.*

520. NEW HYDE PARK—HERRICKS—(747-0555). #1—*Lethal Weapon 3.* #2—*The Playboys.*

521. OCEANSIDE—OCEANSIDE—(536-7565). #1—*Ferngully: The Last Rainforest; The Playboys.* #2—*Raise the Red Lantern; Beethoven; The Babe; Fried Green Tomatoes.*

522. PORT WASHINGTON—MOVIES—(944-6200). #1—*Lethal Weapon 3.* #2—*Lovers; For Sasha.* #3—*Housesitter.* #4—*Class Act.* #5—*My Cousin Vinny.* #6—*Mediterraneo.* #7—*Aces: Iron Eagle III.*

523. SOUNDVIEW CINEMAS—(944-3900). #1—*Far and Away.* #2—*The Player.* #3—*Sister Act.* #4—*The Playboys.* #5—*Howards End.* #6—*Encino Man.*

524. ROCKVILLE CENTRE—FANTASY—(764-8000). #1—*Far and Away.* #2—*Basic Instinct.* #3—*Patriot Games.* #4—*Patriot Games.* #5—*Encino Man.*

525. ROCKVILLE CENTRE—ROCKVILLE CENTRE—(678-3121). #1—*Housesitter.* #2—*Lethal Weapon 3.*

526. ROSLYN—ROSLYN—(621-8488). #1—*Sister Act.* #2—*Housesitter.*

527. SYOSSET—SYOSSET TRIPLEX—(921-5810). #1—*Housesitter.* #2—*Lethal Weapon 3.* #3—Through 6/18: *Far and Away.* Beg. 6/19: *Alien 3.*

528. SYOSSET—UA CINEMA 150—(364-0700). Through 6/18: *Alien 3.* Beg. 6/19: *Batman Returns.*

530. VALLEY STREAM—SUNRISE—(825-5700). #1—*White Men Can't Jump.* #2—*Class Act.* #3—*Basic Instinct.* #4—*Sister Act.* #5—*Rock-A-Doodle; Class Act.* #6—*Alien 3.* #7—*Ferngully: The Last Rainforest; Sleepwalkers.* #8—*Encino Man.* #9—*Deep Cover.* #10—*Beauty and the Beast; Lethal Weapon 3.* #11—*Lethal Weapon 3; Aces: Iron Eagle III.* #12—*Patriot Games.* #13—*Patriot Games.*

532. WESTBURY—DRIVE-IN—(334-3400). #1—Through 6/18: *Lethal Weapon 3.* Beg. 6/19: *Batman Returns.* #2—*Patriot Games.* #3—*Housesitter.*

533. VALLEY STREAM—GREEN ACRES—(561-2100). #1—*Far and Away.* #2—*City of Joy; Beethoven.* #3—*The Player.* #4—*Housesitter.* #5—*My Cousin Vinny.* #6—*The Playboys.*

534. WESTBURY—WESTBURY—(333-1911). #1—*Howards End.* #2—*Patriot Games.*

Suffolk County

600. BABYLON—BABYLON—(669-3399). #1—*Lethal Weapon 3.* #2—*Alien 3.* #3—*Aces: Iron Eagle III.*

601. BABYLON—SOUTH BAY—(587-7676). #1—*Housesitter.* #2—*Sister Act.* #3—*Far and Away; Patriot Games; Encino Man.*

603. BAY SHORE—LOEWS SOUTH SHORE MALL—(666-4000). #1—*Class Act.* #2—*Basic Instinct.*

606. BROOKHAVEN—MULTIPLEX—(289-8900). #1—*Far and Away.* #2—*Patriot Games.* #3—*Aces: Iron Eagle III.* #4—*Housesitter.* #5—*Beethoven; Wayne's World.* #6—*Patriot Games.* #7—*Lethal Weapon 3.* #8—*Class Act.* #9—*My Cousin Vinny.* #10—*Encino Man.* #11—*Basic Instinct.* #12—*Ferngully: The Last Rainforest; The Player.* #13—*Sister Act; Alien 3.*

608. COMMACK—MULTIPLEX—(462-6953). #1—*Aces: Iron Eagle III.* #2—*Patriot Games.* #3—*Sister Act.* #4—*Patriot Games.* #5—*Basic Instinct.* #6—*Encino Man.* #7—*Far and Away.* #8—*My Cousin Vinny.* #9—*Lethal Weapon 3.* #10—*Alien 3.* #11—*White Men Can't Jump; Beethoven.* #12—*Class Act; Housesitter, Ferngully: The Last Rainforest, The Player, Beauty and the Beast.*

610. CORAM—THE MOVIES AT CORAM—(736-6200). #1—*Housesitter.* #2—*Aces: Iron Eagle III.* #3—*Patriot Games.* #4—Through 6/18: *Patriot Games.* Beg. 6/19: *Batman Returns.* #5—*Lethal Weapon 3.* #6—*Sister Act.* #7—*Far and Away.* #8—*Encino Man.* #9—*Alien 3.* #10—Through 6/18: *Class Act.* Beg. 6/19: *Batman Returns.*

611. CORAM—PINE—(698-6442). #1—*Sister Act.* #2—*Patriot Games.* #3—*Far and Away.* #4—*Housesitter.*

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MOVIES

612. EAST HAMPTON—CINEMAS—(324-0448). #1—*Housesitter.* #2—*Patriot Games.* #3—Through 6/18: *Lethal Weapon 3.* Beg. 6/19: *Batman Returns.* #4—*Howards End.* #5—*Sister Act.*

613. ELWOOD—ELWOOD—(499-7800). #1—*Sister Act.* #2—*Housesitter.*

616. HUNTINGTON—SHORE—(421-5200). #1—*Alien 3.* #2—*Lethal Weapon 3.* #3—*Patriot Games.* #4—*The Player.*

617. HUNTINGTON STATION—WHITMAN—(423-1300). *Far and Away.*

618. ISLIP—ISLIP—(581-5200). #1—*Far and Away.* #2—*Housesitter.* #3—*Patriot Games.*

619. LAKE GROVE—MALL SMITH HAVEN—(724-9550). #1—*Housesitter.* #2—*Encino Man.* #3—*Alien 3.* #4—*The Player.*

620. LINDENHURST—LINDENHURST—(957-5400). Through 6/18: *Beauty and the Beast; Bugsy.* Beg. 6/19: *The Babe.*

621. MATTITUCK—MATTITUCK—(298-4405). #1—*The Player.* #2—*Class Act.* #3—*Lethal Weapon 3.* #4—*Housesitter.* #5—*Aces: Iron Eagle III.* #6—*Encino Man.* #7—*Alien 3.* #8—*Far and Away.*

623. NORTHPORT—NORTHPORT—(261-8600). Through 6/18: *Beauty and the Beast; Bugsy.* Beg. 6/19: *The Babe.*

625. PATCHOGUE—THE MOVIES AT PATCHOGUE—(363-2100). #1—*Patriot Games.* #2—Through 6/18: *Patriot Games.* Beg. 6/19: *Batman Returns.* #3—*Class Act.* #4—*Lethal Weapon 3.* #5—Through 6/18: *Lethal Weapon 3.* Beg. 6/19: *Batman Returns.* #6—*Alien 3.* #7—*Housesitter.* #8—*Far and Away.* #9—*Sister Act.* #10—*Encino Man.* #11—*Aces: Iron Eagle III.* #12—*My Cousin Vinny.* #13—*bcsn.*

627. PORT JEFFERSON—TWIN—(928-6555). #1—*The Player.* #2—*Lethal Weapon 3.*

630. SAG HARBOR—SAG HARBOR—(725-0010). *Europa, Europa; Just Like in the Movies.*

632. SAYVILLE—SAYVILLE CINEMAS—(589-0040). #1—*Lethal Weapon 3.* #2—*Sister Act.* #3—*The Player.*

633. SMITHTOWN—SMITHTOWN—(265-1551). Through 6/18: *Beauty and the Beast; Bugsy.* Beg. 6/19: *The Babe.*

634. SOUTHAMPTON—SOUTHAMPTON—(283-1300). #1—*Class Act.* #2—*Far and Away.* #3—*The Player.* #4—*Alien 3.* #5—Through 6/18: *Encino Man.* Beg. 6/19: *Lethal Weapon 3.*

635. STONY BROOK—LOEWS—(751-2300). #1—*Patriot Games.* #2—*Lethal Weapon 3.* #3—*Sister Act.*

636. WEST ISLIP—TWIN—(669-2626). #1—*My Cousin Vinny.* #2—*Sister Act.*

638. WESTHAMPTON—HAMPTON ARTS—(288-2600). #1—*Patriot Games.* #2—*Sister Act.*

639. WESTHAMPTON—WESTHAMPTON—(288-1500). Through 6/18: *Lethal Weapon 3.* Beg. 6/19: *Batman Returns.*

NEW YORK STATE

AREA CODE 914

Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE—(234-7300). #1—*The Player.* #2—*Sister Act.*

702. BRONXVILLE—BRONXVILLE—(961-4030). #1—*My Cousin Vinny.* #2—*Far and Away.* #3—*Basic Instinct.*

703. GREENBURGH—CINEMA 100—(946-4680). #1—*Housesitter.* #2—*Sister Act.*

704. HARRISON—CINEMA—(835-9800). *Patriot Games.*

705. HARTSDALE—CINEMA—(428-2200). #1—*Alien 3.* #2—*Far and Away.* #3—*Lethal Weapon 3.* #4—*Patriot Games.*

706. HAWTHORNE—ALL WESTCHESTER SAW MILL—(747-2333). #1—*Beethoven; Patriot Games.* #2—*Sister Act.* #3—*Aces: Iron Eagle III.* #4—*Housesitter.* #5—*Encino Man.* #6—*Patriot Games.* #7—*Alien 3.* #8—*Class Act.* #9—*Far and Away.* #10—*Lethal Weapon 3.*

707. LARCHMONT—PLAYHOUSE—(834-3001). *Lethal Weapon 3.*

708. MAMARONECK—PLAYHOUSE—(698-2200). #1—*Alien 3.* #2—*Housesitter.* #3—Through 6/18: *Basic Instinct; My Cousin Vinny.* Beg. 6/19: *Batman Returns.* #4—*Class Act.*

709. MOUNT KISCO—MOUNT KISCO—(666-6900). #1—*Lethal Weapon 3.* #2—*Patriot Games.* #3—*Encino Man.* #4—*Far and Away.* #5—*Housesitter.*

714. PEEKSKILL—BEACH—(737-6262). #1—*Encino Man.* #2—*Class Act.* #3—*Alien 3.* #4—*Lethal Weapon 3.*

715. PEEKSKILL—WESTCHESTER MALL—(528-8822). #1—*Patriot Games.* #2—*Patriot Games.* #3—*Sister Act.* #4—*Aces: Iron Eagle III.*

716. PELHAM—PICTURE HOUSE—(738-3160). *Encino Man.*

718. RYE—RYE RIDGE—(939-8177). #1—*Far and Away.* #2—*Sister Act.*

719. SCARSDALE—FINE ARTS—(723-6699). *Howards End.*

722. YONKERS—CENTRAL PLAZA—(793-3232). #1—*Encino Man.* #2—*The Player.* #3—*Sister Act.* #4—*Aces: Iron Eagle III.*

723. YONKERS—MOVIELAND—(793-0002). #1—Through 6/18: *Lethal Weapon 3.* Beg. 6/19: *Batman Returns.* #2—*Alien 3.* #3—*Housesitter.* #4—Through 6/18: *Class Act.* Beg. 6/19: *Patriot Games.* #5—Through 6/18: *Patriot Games.* Beg. 6/19: *Batman Returns.* #6—*Lethal Weapon 3.*

724. YORKTOWN HEIGHTS—THE MOVIES AT JEFFERSON VALLEY—(245-0220). #1—*Housesitter.* #2—*Lethal Weapon 3.* #3—*Far and Away.* #4—Through 6/18: *Class Act.* Beg. 6/19: *Batman Returns.* #5—*Alien 3.* #6—*Encino Man.* #7—Through 6/18: *My Cousin Vinny.* Beg. 6/19: *Batman Returns.*

Rockland County

753. NANUET—MOVIES—(623-0211). #1—*Howards End.* #2—*White Men Can't Jump.* #3—*The Player.* #4—*Encino Man.* #5—*Housesitter.*

755. NEW CITY—CINEMA 6—(634-5100). #1—*Patriot Games.* #2—*Far and Away.* #3—*Housesitter.* #4—*Sister Act.* #5—*My Cousin Vinny.* #6—*Ferngully: The Last Rainforest.*

756. NEW CITY—UA CINEMA 304—(634-8200). #1—*Lethal Weapon 3.* #2—Through 6/18: *Alien 3.* Beg. 6/19: *Batman Returns.*

757. NYACK—CINEMA EAST—(358-6631). *The Player.*

759. PEARL RIVER—CENTRAL—(735-2530). #1—*Housesitter.* #2—*Alien 3; Class Act.*

760. PEARL RIVER—PEARL RIVER—(735-6500). *Lethal Weapon 3.*

762. SPRING VALLEY—CINEMA 59—(425-1132). #1—*Mediterraneo; Encino Man.* #2—*Ferngully: The Last Rainforest; Beauty and the Beast.*

764. LAFAYETTE—(357-6030). *Sister Act.*

CONNECTICUT

AREA CODE 203

Fairfield County

800. BROOKFIELD—(775-0070). #1—*Far and Away.* #2—*Housesitter.*

801. DANBURY—CROWN CINE—(743-2200). #1—*Patriot Games.* #2—*Howards End.* #3—*Ferngully: The Last Rainforest; Basic Instinct.*

802. DANBURY—CROWN CINEMA—(748-2923). #1—*Alien 3.* #2—*Sister Act.*

803. DANBURY—CROWN PALACE—(748-7496). #1—*Lethal Weapon 3.* #2—*Aces: Iron Eagle III.* #3—*Class Act.*

805. FAIRFIELD—COMMUNITY—(255-6555). #1—*Housesitter.* #2—*Class Act.*

807. GREENWICH—CINEMA—(869-6030). #1—*Housesitter.* #2—*Far and Away.*

808. GREENWICH—CROWN PLAZA—(869-4030). #1—*Howards End.* #2—*The Player.* #3—*Patriot Games; Ferngully: The Last Rainforest.*

809. NEW CANAAN—PLAYHOUSE—(966-0600). #1—*Lethal Weapon 3.* #2—Through 6/18: *Encino Man.* Beg. 6/19: *Batman Returns.*

810. NORWALK—CINEMA—(838-4504). #1—*Alien 3.* #2—*Lethal Weapon 3.*

813. SOUTH NORWALK—SONO—(866-9202). 6/16–18: *Mindwalk* (1991). 6/19–25: *Toto Le Heros* (1991). 6/26–7/2: *Playboys.*

815. STAMFORD—CROWN AVON—(324-9205). #1—*Alien 3.* #2—*Class Act.*

816. STAMFORD—CROWN CINEMA—(324-3100). #1—*Lethal Weapon 3.* #2—*Sister Act.* #3—*Aces: Iron Eagle III.*

817. STAMFORD—CROWN RIDGEWAY—(323-5000). #1—*Basic Instinct.* #2—*My Cousin Vinny; Encino Man.*

818. STRATFORD—UA STRATFORD SQUARE—(377-5056). #1—*Alien 3.* #2—*Lethal Weapon 3.* #3—Through 6/18: *Lethal Weapon 3.* Beg. 6/19: *Batman Returns.* #4—*Housesitter.* #5—*Class Act.* #6—*Encino Man.*

819. TRUMBULL—CROWN CINEMA—(374-0462). #1—*Encino Man.* #2—*Alien 3.* #3—*Lethal Weapon 3.*

820. WESTPORT—FINE ARTS—(227-3324). #1—*The Player.* #2—*Howards End.* #3—*Patriot Games.*

821. WESTPORT—POST—(227-0500). *Far and Away.*

822. WILTON—CINEMA—(762-5678). *Sister Act.*

NEW JERSEY

AREA CODE 201

Hudson County

900. ARLINGTON—LINCOLN CINEMA FIVE—(997-6873). #1—*Patriot Games.* #2—*Lethal Weapon 3.* #3—*Alien 3.* #4—*Class Act.* #5—*Housesitter.*

901. JERSEY CITY—HUDSON CINEMA 4—(435-9110). #1—*Lethal Weapon 3.* #2—*Alien 3.* #3—*Class Act.* #4—*Sister Act.*

902. JERSEY CITY—NEWPORT CENTER—(626-3200). #1—*Lethal Weapon 3.* #2—*Patriot Games.* #3—*Housesitter.* #4—*Class Act.* #5—*Aces: Iron Eagle III.* #6—*Alien 3.* #7—*Far and Away.* #8—*Sister Act.* #9—*Sister Act.*

904. SECAUCUS—LOEWS MEADOW PLAZA 8—(902-9200). #1—*Far and Away.* #2—*Encino Man.* #3—*Basic Instinct.* #4—*Sister Act.* #5—*Class Act.* #6—*Aces: Iron Eagle III.* #7—*Beethoven.* #8—*Housesitter.*

905. SECAUCUS—LOEWS MEADOW SIX—(866-6161). #1—*Alien 3.* #2—*Alien 3.* #3—*Patriot Games.* #4—*Patriot Games.* #5—*Lethal Weapon 3.* #6—*Lethal Weapon 3.*

906. GUTTENBERG—GALAXY TRIPLEX—(854-6540). #1—*Mediterraneo.* #2—*Beethoven.* #3—*Casablanca; The Playboys.*

908. UNION CITY—SUMMIT THEATER—(865-2886). #1—*My Cousin Vinny; Beethoven; City of Joy.* #2—*Sleepwalkers; Mississippi Masala; Split Second.*

Essex County

910. BLOOMFIELD—CENTER—(748-7900). Indian pictures.

911. BLOOMFIELD—ROYAL—(748-3555). #1—*Lethal Weapon 3.* #2—*Alien 3.*

912. CEDAR GROVE—CINEMA 23—(857-0877). #1—*Patriot Games.* #2—*Lethal Weapon 3.* #3—*Encino Man.* #4—*Beethoven; Class Act.* #5—*The Player; Ferngully: The Last Rainforest.*

916. MILLBURN—MILLBURN—(376-0800). #1—*Housesitter.* #2—*Far and Away.*

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MOVIES

917. MONTCLAIR—CLARIDGE—(746-5564). #1—*Far and Away*. #2—*Housesitter*. #3—*Sister Act*.

918. MONTCLAIR—WELLMONT—(783-9500). #1—*Patriot Games*. #2—*Aces: Iron Eagle III; Class Act*.

919. NEWARK—ALL-JERSEY MULTIPLEX—(817-8100). #1—*Basic Instinct*. #2—*Lethal Weapon 3*. #3—*Patriot Games*. #4—*Aces: Iron Eagle III*. #5—*Sister Act*. #6—*Class Act*. #7—*Far and Away*. #8—*Deep Cover; Beethoven*. #9—*Housesitter*. #10—*Patriot Games*. #11—*Class Act*. #12—*Alien 3*.

920. UPPER MONTCLAIR—BELLEVUE—(744-1455). #1—Through 6/18: *Alien 3*. Beg. 6/19: *Batman Returns*. #2—*My Cousin Vinny*. #3—*Mediterraneo*.

922. WEST ORANGE—ESSEX GREEN—(731-7755). #1—*Lethal Weapon 3*. #2—*Alien 3*. #3—*Patriot Games*.

AREA CODE 908

Union County

930. BERKELEY HEIGHTS—BERKELEY—(464-8888). *Encino Man*.

931. CRANFORD—CRANFORD—(276-9120). #1—*Housesitter*. #2—*Far and Away*.

932. ELIZABETH—ELMORA—(352-3483). *Beethoven*.

933. LINDEN—LINDEN FIVE—(925-9787). #1—*Lethal Weapon 3*. #2—*Sister Act*. #3—*Patriot Games*. #4—*Alien 3*. #5—*Beethoven; Housesitter*.

934. ROSELLE PARK—NEW PARK—(241-2525). #1—*Lethal Weapon 3*. #2—*Patriot Games*. #3—*Class Act*. #4—*Alien 3*. #5—*Encino Man*.

935. UNION—LOST PICTURE SHOW—(964-4497). *Howards End*.

936. UNION—UNION—(686-4373). #1—*Aces: Iron Eagle III*. #2—*Patriot Games*.

937. WESTFIELD—RIALTO—(232-1288). #1—*Alien 3*. #2—*Aces: Iron Eagle III*. #3—*Basic Instinct; My Cousin Vinny*.

938. WESTFIELD—TWIN—(654-4720). #1—*Sister Act*. #2—*Encino Man*.

AREA CODE 201

Bergen County

950. BERGENFIELD—CINEMA 5—(385-1600). #1—*Lethal Weapon 3*. #2—*Sister Act*. #3—*Encino Man*. #4—*Class Act*. #5—*Alien 3*.

951. CLOSTER—CLOSTER—(768-8800). *Housesitter*.

952. EDGEWATER—LOEWS SHOWBOAT—(941-3660). #1—*Lethal Weapon 3*. #2—*Patriot Games*. #3—*Far and Away*. #4—*Housesitter*.

953. EMERSON—QUAD—(261-1000). #1—*Patriot Games*. #2—*Far and Away*. #3—*Encino Man*. #4—*Ferngully: The Last Rainforest*.

959. PARAMUS—CINEMA 35—(845-5070). *Beauty and the Beast; Wayne's World*.

961. PARAMUS—ROUTE 4—(487-7909). #1—*Far and Away*. #2—*Basic Instinct*. #3—*Howards End*. #4—*Aces: Iron Eagle III*. #5—*Patriot Games*. #6—*Sister Act*. #7—*Patriot Games*. #8—*Alien 3*. #9—*Encino Man*. #10—*Housesitter*.

962. PARAMUS—ROUTE 17—(843-3830). #1—*Lethal Weapon 3*. #2—*Lethal Weapon 3*. #3—*Class Act*.

965. RIDGEFIELD—PARK 10—(440-6661). #1—*Alien 3*. #2—*Class Act*. #3—*Aces: Iron Eagle III*. #4—*Patriot Games*. #5—*Patriot Games*. #6—*Sister Act*. #7—*Housesitter*. #8—*Encino Man*. #9—*Far and Away*. #10—*Lethal Weapon 3*. #11—*Howards End*.

966. RIDGEFIELD PARK—RIALTO—(641-0617). #1—*The Player; Rock-A-Doodle*.

967. RIDGEWOOD—WARNER—(444-1234). #1—*Patriot Games*. #2—*Alien 3*. #3—*My Cousin Vinny*. #4—*The Player*.

970. TENAFLY—CINEMA 4—(871-8889). #1—*Howards End*. #2—*Patriot Games*. #3—*The Player*. #4—*Far and Away*.

971. WASHINGTON TOWNSHIP—CINEMA—(666-8020). #1—*Housesitter*. #2—*Far and Away*. #3—*Sister Act*.

972. WESTWOOD—PASCACK—(664-3200). #1—*Lethal Weapon 3*. #2—Through 6/18: *Aces: Iron Eagle III*. Beg. 6/19: *Batman Returns*. #3—Through 6/18: *Basic Instinct*. Beg. 6/19: *Aces: Iron Eagle III*. #4—*Alien 3*.

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BRIEF
MOVIE
REVIEWS

COMPILED BY KATE O'HARA

This index, arranged in alphabetical order, includes *most, but not necessarily all, films currently playing.*

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers that follow the reviews refer to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may be inappropriate for children.**
PG-13:	**Parents Strongly Cautioned. Some material may be inappropriate for children under 13.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
NC-17:	**No children under 17 admitted.**

NEW FILMS

★ **New films recommended by *New York's* critic.**

ACES: IRON EAGLE III—(1 hr. 38 min. ; 1992) Louis Gossett Jr. hooks up with three maverick fighter pilots from England, Germany, and Japan, using souped-up World War II planes to hunt down an evil drug lord. With Rachel McLish. Directed by John Glen. R. **9, 20, 36, 59, 67, 89, 152, 158, 160, 210, 211, 214, 217, 218, 219, 303, 304, 307, 313, 314, 318, 406, 500, 510, 512, 514, 522, 530, 600, 606, 608, 610, 621, 625, 706, 715, 722, 803, 816, 902, 904, 918, 919, 936, 937, 961, 965, 972, 972**

ADAM'S RIB—(1 hr. 27 min.; 1992) Three generations of women squeeze busy lives into a single cramped Moscow apartment. Director Vyacheslav Krishtofovich chronicles the complicated lives of a middle-aged museum guide, her two daughters, a bedridden but still feisty grandmother, and the steady stream of men that intrude upon them. NR. **81**

THE ADJUSTER—(1 hr. 40 min.; 1992) Canadian director Atom Egoyan's black comedy about an insurance adjuster and his family whose bourgeois life is disrupted when a new acquaintance decides to include them in his extravagant sexual fantasies. R. **81**

ALIEN 3—(2 hrs. 18 min.; 1992) In the third installment of this science-fiction series, Sigourney Weaver is stranded on a remote prison planet inhabited by unarmed ex-convicts when the alien once again rears its ugly head. Dir. by David Fincher. R. **5, 19, 22, 33, 59, 87, 91, 150, 152, 155, 157, 158, 160, 206, 208, 210, 211, 213, 217, 218, 219, 222, 300, 304, 306, 307, 310, 315, 318, 322, 400, 406, 500, 503, 505, 506, 514, 516, 517, 527, 528, 530, 600, 606, 608, 610, 616, 619, 621, 625, 634, 705, 706, 708, 714, 723, 724, 756, 759, 802, 810, 815, 818, 819, 900, 901, 902, 905, 905, 911, 919, 920, 922, 933, 934, 937, 950, 961, 965, 967, 972**

BASIC INSTINCT—(2 hrs. 3 min.; 1992) The new exploitation thriller about sex and murder is not so much erotic as nasty. Otherwise the movie is cold and grim and, for all its thrills, quite mechanical. No one can say that director Paul Verhoeven and writer Joe Eszterhas have much joy in them. In San Francisco, a wealthy rock star, silk-scarved to his bed, is murdered. Detective Nick Curran (Michael Douglas) and his partner, Gus (George Dzundza), visit the dead man's girlfriend, Catherine Tramell (Sharon Stone). Guilty or innocent, Catherine is a nasty broad out of old pulp novels who lures men to destruction. Playing this male fantasy of a dangerous woman, Stone gives smirky, flat readings. Douglas, on the other hand, is rather effective. His Nick has gone over the top; he's dead inside, sexually arousable only at the point of fear. Apart from Douglas's performance, the movie is sleek and empty, with lots of mean touches to rouse the jaded. Catherine, it turns out, is bisexual. She has a female lover, Roxy (Leilani Sarelle)—bruised-fruit lips and cheeks—who watches her make love to Nick and other men. But the movie is empty not only of sympathetic feeling for women but of dramatic feeling. (4/6/92) R. **7, 18, 33, 60, 67, 89, 156, 160, 210, 214, 313, 315, 512, 516, 524, 530, 603, 606, 608, 702, 708, 801, 817, 904, 919, 937, 961, 972**

BATMAN RETURNS—(2 hrs. 5 min.; 1992) Michael Keaton returns as the Caped Crusader, guarding the citizens of Gotham from the villainous Catwoman (Michelle Pfeiffer), dastardly Penguin (Danny DeVito), and ever-scheming multimillionaire Max Shreck (Chistopher Walken). Directed by Tim Burton. PG-13. **33, 60, 155, 217, 219, 300, 313, 318, 406, 503, 507, 517, 528, 532, 610, 612, 625, 639, 708, 723, 724, 756, 809, 818, 920, 972**

BEAUTIFUL DREAMERS—(1 hr. 47 min.; 1992) In 1880, a small-town doctor from Ontario met Walt Whitman and invited him to visit the town and asylum where the doctor lived and worked. First-time director/screenwriter John Kent explores the lore surrounding this historic visit to his own hometown. PG. **10, 64**

BEAUTY AND THE BEAST—(1 hr. 24 min.; 1991) The new animated version from Disney offers about half of the possible wonder and excitement that lies buried in the great old fairy tale—perhaps the most moving and morally beautiful of the love fables for children. Making the story come to life from the still figures of stained-glass windows is an elegant touch, but most of the movie is more efficient than imaginative. (11/25/91) G. **36, 511, 515, 530, 608, 620, 623, 633, 762, 959**

BEETHOVEN—(1 29 min.; 1992) A suburban family's orderly life is disrupted by a hairy addition to the household—an exasperating Saint Bernard named Beethoven. Directed by Brian Levant. With Charles Grodin, Bonnie Hunt, and Dean Jones. PG. **59, 160, 214, 511, 515, 521, 533, 606, 608, 706, 904, 906, 908, 912, 919, 932, 933**

CABEZA DE VACA—(1 hr. 51 min.; 1992) A mix of brilliant scenes and maddening boredom. Directed by the former documentary-maker Nicolas Echevarria, this Mexican epic is about a conquistador who loses his moorings (literally and figuratively) and goes native. Shipwrecked off the coast of Florida in 1528, Álvar Núñez Cabeza de Vaca (a real man) was picked up by the Spaniards eight years later, half starved, on the Pacific coast of Mexico. Echevarria shows us what happened in the eight years. Waylaid by natives, Álvar becomes the slave of an itinerant shaman and his screeching dwarf assistant; later he becomes a wandering shaman himself. Echevarria has captured the bewildering strangeness of the European's experience of the other. He reproduces Álvar's confusion for us: Baffled, we are nevertheless amazed, and even overpowered, by individual moments. (6/8/92) R. **10**

CLASS ACT—(1 hr. 38 min.; 1992) Reviewed in this issue. PG-13. **7, 18, 31, 52, 67, 85, 150, 152, 155, 156, 157, 158, 160, 210, 214, 220, 222, 300, 306, 307, 310, 314, 316, 318, 319, 503, 505, 507, 510, 514, 517, 522, 530, 603, 606, 608, 610, 621, 625, 634, 706, 708, 714, 723, 724, 759, 803, 805, 815, 818, 900, 901, 902, 904, 912, 918, 919, 934, 950, 962, 965**

COLD HEAVEN—(1 hr. 43 min.; 1992) Marie and Alex, an unhappily married couple, teeter on the brink of divorce. But before Marie has a chance to leave her husband, he is killed in a mysterious boating accident. Then Alex's body disappears from the morgue, Marie is haunted by visions and bad dreams, and a web of intrigue unfolds. With Theresa Russell, James Russo, Talia Shire, and Mark Harmon. Directed by Nicolas Roeg. R. **10**

DAUGHTERS OF THE DUST—(1 hr. 53 min.; 1991) Julie Dash's debut feature follows the women of a Gullah family (descendants of West African slaves) as they migrate from the Sea Islands off the South Carolina/Georgia coast to the North. NR. **10**

★ **DEEP COVER**—(1 hr. 52 min.; 1992) The story isn't especially plausible, but writers Henry Bean and Michael Tolkin are shrewd about such things as power relations among assorted South American, black, and white thugs of the underworld, and they appear to share the refreshing idea that the audience for a violent urban thriller need not be put off by intelligence or even literacy. The excellent Larry Fishburne stars as a sternly moral cop who goes undercover in the Los Angeles drug business, becoming partners with Jeff Goldblum, an intellectual lawyer attracted to the excitements of the criminal life. Goldblum uses his solemn self-absorption to bring out the amazement of a middle-class man's acceptance of the ruthless rules of crime. And director Bill Duke not only is attuned to the bitter wit of the screenplay but appears to be working out the elements of a distinctive style. In all, the liveliest and smartest of the recent thrillers. (5/4/92) R. **9, 33, 51, 160, 530, 919**

DELICATESSEN—(1 hr. 37 min.; 1992) An exhaustingly inventive new comedy by the young French filmmaking team of Jean-Pierre Jeunet and Marc Caro. Set in a post-apocalyptic future without livestock, it's the story of an innocent, Louison (Dominique Pinon), who takes a job as a handyman in a lonely building whose landlord routinely slaughters newcomers, turning them into cutlets and sausage for his tenants. Louison's brush with the meat-grinder becomes a pretext for conjuring a whole shabby postmodern future inspired by comic strips, silent comedies, Loony Tunes, Rube Goldberg, and dystopias like *1984* and *Brazil.* The credits say this movie's "presented by" Terry Gilliam, which is as much a warning as an inducement. Jeunet and Caro are too eager to be caught in the act of being clever—the movie gets lost in the funhouse of its own flamboyance. Amid all the lunacy and murder, love and life bloom, proving Louison's wisdom when he claims we must always be forgiving because "no one is entirely evil." Jeunet and Caro obviously agree, and they've made something rare: a sweet-natured comedy about cruelty. (Powers, 4/13/92) NR. **3, 43, 58**

ENCINO MAN—(1 hr. 38 min.; 1992) The social life of two high-school geeks takes a turn for the cool when they discover a prehistoric caveman buried in their backyard. With Sean Astin and Pauly Shore. Directed by Les Mayfield. PG. **10, 20, 44, 66, 79, 152, 155, 158, 160, 200, 204, 213, 216, 219, 300, 301, 305, 317, 319, 322, 406, 504, 505, 509, 512, 513, 517, 523, 524, 530, 601, 606, 608, 610, 619, 621, 625, 634, 706, 709, 714, 716, 722, 724, 753, 762, 809, 817, 818, 819, 904, 912, 930, 934, 938, 950, 953, 961, 965**

★ **EUROPA, EUROPA**—(1 hr. 57 min.; 1991) In German and Russian with English subtitles. Young Solly Perel (Marco Hofschneider), a good-looking teenager, a German Jew, is adopted first by the Russians and then, after Hitler invades the Soviet Union, by Nazi soldiers. The boy, who has bright eyes and a ripe mouth, is admired by both men and women, many of whom try to peel off his clothes. Beneath his garments, his circumcised member eager to make its appearance remains his potential betrayer. Written and directed by Agnieszka Holland, this comic epic of survival is amazingly, a true story, based on Solly's memoirs. (7/15/91) R. **14, 306, 630**

THE FAMINE WITHIN—(1 hr. 30 min.; 1990) An in-depth look by filmmaker Katherine Gilday at the obsessive relationship that women have with their bodies, including interviews with models, therapists, fitness experts, and others. NR. **13**

FAR AND AWAY—(2 hrs. 18 min.; 1992) The new Ron Howard film is boisterous and noisy American stuff, a violent pop epic about Irish immigration 100 years ago. The movie is fun yet crude and obvious, and it's been shot in a visual style one can only call fruity. Tom Cruise, the bellicose son of a poor tenant farmer in Western Ireland, runs away to America with the aristocratic landlord's daughter (Nicole Kidman), who's also running away. She calls him "boy" and refuses to regard him as her social equal. Yet she's attracted. On the one hand, Howard, a good-humored director, has an affectionate, teasing view of human nature. *Far and Away* doesn't take itself seriously (the inflation is visual, not thematic). On the other hand, nothing in it is remotely convincing at the physical level. Yet *Far and Away* is going to be a hit, and deservedly so, because the stars work together. Tom Cruise is not an interesting actor and probably never will be, but he's not a self-satisfied actor either. Working with his wife, Nicole Kidman, may have brought out this engagingly unspoiled side in Cruise. Kidman is extremely entertaining. Her acting is rudimentary, but she has great instincts—so broad and secure a sense of how to play a proper but lustful Irish lady that the role should make her a popular star. The movie is a touch not only of the Old Sod but of Old Hollywood. As a crowd pleaser, Ron Howard has no shame. (5/25/92) PG-13. **12, 19, 26, 41, 53, 68, 83, 152, 158, 160, 200, 214, 217, 219, 220, 300, 302, 304, 311, 315, 319, 406, 503, 504, 505, 506, 507, 513, 517, 523, 524, 527, 533, 601, 606, 608, 610, 611, 617, 618, 621, 625, 634, 702, 705, 706, 709, 718, 724, 755, 800, 807, 821, 902, 904, 916, 917, 919, 931, 952, 953, 961, 965, 970, 971**

FERNGULLY: THE LAST RAINFOREST—(1 hr. 12 min.; 1992) Even the creatures in this secret place, filled with magic and untouched by humans, have to fight to save their environment. An animated musical, featuring the voices of Tim Curry, Samantha Mathis, Christian Slater, Robin Williams, and Grace Zabriskie. G. **67, 160, 206, 313, 500, 511, 515, 521, 530, 606, 608, 755, 762, 801, 808, 912, 953**

FOR SASHA—(1 hr. 50 min.; 1992) In French with English subtitles. A former professor emigrates with a former student—now his lover—to Israel, giving up everything to live on a kibbutz. But a visit from three friends and the sudden outbreak of the Six Day War forces the couple to reevaluate their choices. NR. **55, 522**

FRIED GREEN TOMATOES—(2 hrs. 10 min.; 1991) Kathy Bates, Jessica Tandy, Mary Stuart Masterson, and Mary-Louise Parker star in a story about life in rural Alabama. Dir. by Jon Avnet. PG-13. **45, 521**

THE GOOD WOMAN OF BANGKOK—(1 hr. 22 min.; 1992) Australian filmmaker Dennis O'Rourke explores the life of a young prostitute in Thailand in an austere documentary that mixes fact with fiction. NR. **13**

THE HAIRDRESSER'S HUSBAND—(1 hr. 24 min.; 1992) Reviewed in this issue. NR. **81**

HOUSESITTER—(1 hr. 42 min.; 1992) High-pitched and repetitive, Frank Oz's new comedy keeps pushing for laughs in a basically unfunny situation. Steve Martin plays Newton Davis, a Boston architect whose life is going nowhere. Martin, sulking and dropping his shoulders, gives a very sympathetic portrayal of this infantile and depressed man. He meets a waitress, Gwen (Goldie Hawn), and they spend the night together. Gwen is a tough bird, a resourceful loner who instinctively and compulsively lies to people. The mood of their first scene together is tentative and ambiguous—it's Oz's best moment as a director. When Gwen wakes up in the morning and Davis has vanished, she pulls herself together and without a moment's hesitation moves into an empty country house that Davis has built, passing herself off as Davis's wife. As Gwen, Goldie Hawn isn't adorable; she's grasping and desperate, but she has a rough-and-ready adaptability that makes her almost likable. When Davis shows up, he's enraged, but he agrees to go along with the fiction. Both Davis and Gwen, who appear to detest each other, now tell wilder and wilder fibs. He's a lousy liar, and she's a fluent one—"The Ernest Hemingway of bulls—," Davis calls her—so she keeps bailing him out of trouble. Gwen may be an interesting movie character, but the filmmakers have placed this hostile loser at the center of a giddy, forties-style screwball comedy, and she doesn't fit. Embarrassing. With Dana Delaney, Donald Moffat, and Julie Harris. (6/15/92) PG. **5; 19, 25, 31, 38, 53, 68, 87, 152, 158, 160, 200, 204, 206, 213, 219, 220, 302, 304, 310, 315, 316, 319, 400, 406, 503, 506, 517, 522, 524, 526, 527, 532, 533, 601, 606, 610, 611, 612, 613, 618, 619, 621, 625, 703, 706, 708, 709, 723, 724, 753, 755, 759, 800, 805, 818, 900, 902, 904, 916, 917, 919, 931, 933, 951, 952, 961, 965, 971**

★ **HOWARDS END**—(2 hrs. 20 min.; 1992) The images in this Merchant Ivory adaptation of E. M. Forster's great novel are weighted and dark, with mysterious power, and the movie as a whole has extraordinary poise and spirit. Vanessa Redgrave is Ruth Wilcox, the dying mistress of the country farmhouse Howards End, which may stand for what's best in the England of 1910; Anthony Hopkins is her brusque, intelligent, but fatally limited husband, Henry, a millionaire in the rubber trade, the very soul of the Empire. After Mrs. Wilcox dies, Henry proposes marriage to Margaret Schlegel (Emma Thompson), one of two intellectual, liberal sisters living on a private income in London. Thompson does an amazing job playing a radiantly sane person; she becomes the moral center of the movie. And Helena Bonham Carter is extraordinary as Margaret's impetuous sister Helen, who becomes the champion of a culture-hungry but impoverished young clerk, Leonard Bast (Sam West). (3/9/92) PG. **50, 206, 309, 511, 514, 523, 534, 612, 719, 753, 801, 808, 820, 935, 961, 965, 970**

INCIDENT AT OGLALA—(1 hr. 30 min. 1992) On June 24, 1975, a shoot-out on the Pine Ridge Indian Reservation left two FBI agents dead. Director Michael Apted chronicles the events leading up to the conflict and the relentless prosecution of a Native American activist afterward. Narrated by Robert Redford. PG. **9**

THE INLAND SEA—(56 min.; 1991) An expert in Japanese cinema, Donald Richie, observes the changing culture in the remote Japanese islands described 30 years ago in his book of the same name. Directed by Lucille Carra. Followed by *Unknown Soldiers* (40 min.; 1990)—Director Veronika Soul uses experimental film techniques to convey the harrowing experiences of children in wartime Japan. NR. **1**

LETHAL WEAPON 3—(1 hr. 58 min.; 1992) Pathetic. People are run over, shot, kicked, punched, burned, axed, electrocuted, mashed, and buried alive in cement, and through everything Mel Gibson, who gets mashed a few times himself, keeps cracking little jokes and one-upping the other characters. Gibson's Sergeant Riggs is a flake who refuses to take anything seriously. One appreciates Gibson's attempt to avoid the somber clichés of old police movies; he wants to keep things loose and silly, to have a good time for himself and entertain the audience. But even as fantasy the role has gone sour: The gleam in Gibson's eye is beginning to look fatuous. He's becoming a hog and a clown, a mass of hyperactive reflexes and "charm" without meaning. What seemed an acceptable movie convention of reckless bravery a few years ago now seems way off; producer Joel Silver and director Richard Donner just don't get it. The main person Gibson one-ups is, of course, Danny Glover, whose Sergeant Murtaugh is only a few days away from retirement at the beginning of the movie. As always, Murtaugh is upset because Riggs keeps getting him in trouble. Glover must be in trouble, too, because his performance gets and more embarrassing as the series goes on. It's not enough to say, as we seem to say every June, "The idiot season has begun." Every season is the idiot season for a film industry that relentlessly sells violence as a meaningless turn-on. With ex-model Rene Russo as a cop who's just as reckless as Riggs. (6/1/92) R. **7, 18, 24, 33, 62, 67, 85, 91, 150, 152, 155, 157, 158, 160, 200, 204, 206, 208, 211, 217, 218, 219, 220, 222, 300, 303, 304, 306, 307, 313, 314, 317, 319, 406, 502, 503, 505, 506, 507, 517, 520, 522, 524, 527, 530, 530, 532, 600, 606, 608, 610, 612, 616, 621, 625, 625, 627, 632, 634, 635, 639, 705, 706, 707, 709, 714, 723, 724, 756, 760, 803, 809, 810, 816, 818, 819, 900, 901, 902, 905, 905, 911, 912, 919, 922, 933, 934, 950, 952, 962, 962, 965, 972**

LIFE ON THE EDGE—(1 hr. 28 min.; 1992) Having just survived "the big one"—an 8.3 earthquake—a quirky crew of Los Angelenos, including a food addict, a failed actor, a performance artist, and two missionaries, reevaluate life as they know it in Tinseltown. NR. **14**

LOVERS—(1 hr. 43 min.; 1992) Vincente Aranda's stylish, erotic thriller based on a real-life murder scandal in Madrid, involving a young man (Jorge Sanz) and his naïve fiancée (Maribel Verdu), fresh from the provinces, and a sultry widow (Victoria Abril) who seduces them into a dangerous world of sensual pleasures. NR. **10, 44, 522**

MEDITERRANEO—(1 hr. 32 min.; 1991) A bittersweet tale of eight Italian soldiers sent to garrison a remote Greek island during World War II. But when their ship sinks, leaving them stranded, they forget their original purpose altogether and form a small Greek-Italian community. Dir. by Gabriele Salvatores. NR. **3, 63, 301, 311, 601, 522, 762, 906, 920**

A MIDNIGHT CLEAR—(1 hr. 47 min.; 1992) Former actor Keith Gordon's adaptation of William Wharton's 1982 novel about the absurdity of war has structural flaws and some holes, but one respects it. In December 1944, in Europe, the Army forms a special intelligence unit of high-IQ soldiers. Bright boys but inept warriors, the youths are sent into the freezing Ardennes forest to take up an advance position at a small abandoned château. But just before the German push, the American unit runs into a Wehrmacht company that is tired of fighting and wants to surrender. Ethan Hawke, as the young Sergeant Knott, delivers a jauntily written narration, chilled with fear and awe. German voices float out of the darkness, offering blandishments and comfort, like a mother gentling a child into sleep. It's a legitimate mood—Gordon gets a hallucinatory sense of reality going, and some of the details are impressive. But the movie is too much an absurdist allegory (with religious overtones) and not clear enough on the moment-to-moment physical level. (5/18/92) R. **14, 38, 49**

MISSISSIPPI MASALA—(1 hr. 58 min.; 1992) The new film by Mira Nair is more virtuous than exciting and more wise than startling. Nair begins in Uganda in 1972, with Jay (Roshan Seth), a prominent lawyer, his wife, and their little daughter, Mina, heading for the airport, cast out with other Indians. Years later, the family winds up in the South, where they and their friends manage and live in a run-down motel. Now 24, Mina (Sarita Choudhury) is a remarkable beauty, with spilling flesh and a magnificent pile of hair. She and Demetrius (Denzel Washington), a self-made Greenwood black, "meet cute," throwing both communities into an uproar. The sensual bond between the two lovers is strong, but the untrained Choudhury can't keep up with Washington, who plays Demetrius with dignity and force. (2/10/92) R. **43, 908**

MONSTER IN A BOX—(1 hr. 28 min.; 1992) Reviewed in this issue. PG-13. **81**

MY COUSIN VINNY—(1 hr. 59 min.; 1992) Two New York college kids, Bill (Ralph Macchio) and Stan (Mitchell Whitfield), get mistakenly arrested in Alabama for murder. Driving into the small old southern town in a tail-finned Caddy, Bill's cousin Vinny (Joe Pesci) shows up to defend them. Vinny, a Brooklyn ambulance chaser who passed the bar on his sixth attempt, has never tried a case before, but he's a tough little mother. He keeps tripping over the massive rectitude of the southern judge (Fred Gwynne), who abominates Vinny's leather jackets, medallions, and Bay Ridge manners. For a while, Joe Pesci looks like a fish out of water—depressed and unengaged. Once we get into the trial, however, Dale Launer's script calls for Vinny's gut-fighter instincts to win out, and Pesci, eyes glinting, comes to life. Jonathan Lynn, the Brit comedy director, obviously loves actors: He gets shrewd performances from Lane Smith and Austin Pendleton. The best thing in the movie, though, is theater actress Marisa Tomei. As Pesci's girlfriend, Tomei is a tough girl with a dirty mouth and an incredible mind for bizarre detail. (3/30/92) R. **20, 38, 48, 213, 320, 503, 514, 522, 533, 606, 608, 625, 636, 702, 708, 724, 755, 817, 908, 920, 920, 937, 967**

NIGHT ON EARTH—(2 hrs. 8 min.; 1992) New York independent filmmaker Jim Jarmusch has become a mild experimentalist offering neither visionary fervor nor formal boldness. *Night on Earth* is composed of five vignettes, set in Los Angeles, New York, Paris, Rome, and Helsinki, all at night, and all involving taxi drivers and passengers. Strangers meet; words are exchanged; the strangers part. We get urban depression in harsh, dark colors, flaked with bits of sardonic wit. After a dismissible opening vignette, with Winona Ryder as a Los Angeles taxi driver who wants to be a mechanic, Jarmusch develops his usual jokes about alienated outsiders meeting and bashing one another. What was a fresh rhythm in *Stranger Than Paradise* has not turned into a powerful new perception of reality—it's more like an impotent new perception of art. The curtness of Jarmusch's methods may, in the end, mark the limits of his interest in the life around him. With Roberto Benigni. (5/18/92) R. **3, 80**

PATRIOT GAMES—(1 hr. 55 min.; 1992) Despite a few oddities, *Patriot Games* is well done, but *why* was it done? The elements are familiar: a brave, resolute hero; his endangered family; a network of terrorists; a vengeful killer who won't give up or die. Harrison Ford is Jack Ryan, the ace CIA analyst who first appeared in *The Hunt for Red October*. Ryan, having resigned from the Agency, is in London with his Noble Wife (Anne Archer) and Smart Little Daughter (Thora Birch). By accident, he stumbles into a terrorist operation—a rump faction of the IRA attempting to seize a member of the royal family for ransom. The first time around, Ryan seemed slightly unusual as a movie hero—he used his brains. Here, the most interesting material is the few scenes of Ryan and his colleagues trying to figure out who the terrorists are and where they are hiding out. The rest is action, and though the action is well staged by the Australian director Phillip Noyce, we've all been in that car roaring down the freeway about 30 times before. The IRA members, led by villainous Patrick Bergin, are *terrorists*, i.e., vicious, and they must be destroyed. They have a purely formal and clichéd function. Overall, the movie couldn't be more banal. But, James Fox is funny as a dimwitted, ceremonious "royal," and the great cinematographer Donald McAlpine makes Annapolis, Maryland, look lovely. Harrison Ford has his physical authority—the scowl, the controlled rage, the purposeful movement, nothing wasted. In the end, though, Jack Ryan is no longer a CIA man with special intellectual skills, he is Everyman. With Sean Bean. (6/8/92) R. **9, 19, 24, 32, 62, 65, 85, 85, 152, 157, 158, 160, 200, 203, 215, 216, 219, 220, 222, 302, 304, 305, 308, 309, 315, 319, 401, 406, 406, 504, 505, 506, 509, 512, 516, 517, 524, 530, 532, 534, 601, 606, 608, 610, 611, 612, 616, 618, 625, 635, 638, 704, 705, 706, 709, 715, 723, 755, 801, 808, 820, 900, 902, 905, 905, 912, 918, 919, 922, 933, 934, 936, 952, 953, 961, 961, 965, 965, 967, 970**

PEPI, LUCI, BOM—(1 hr. 20 min.; 1980) Pedro Almodóvar's first feature film stars Carmen Maura as a young heiress in Madrid whooping it up at the height of the artistic movement La Movida (1979-1980). NR. **3**

★**THE PLAYBOYS**—(1 hr. 54 min.; 1992) A lovely new Irish film with a classically structured and satisfying narrative, set in a small village in Ireland in 1957. Dominated by church ways, the people lead a pinched, frightened, envious existence. A headstrong and beautiful young woman, Tara (Robin Wright), pregnant but unmarried, breaks water right in the middle of a Sunday sermon; the scandal could not be more public. The town seems obsessed with her and her bastard baby. People arrive at her doorstep suggesting husbands; the fierce old policeman, Brendan (Albert Finney)—a strange man, frightening and frightened of himself—keeps proposing marriage. Is he the father? Director Gillies Mackinnon (who is British) avoids conscious lyricism, but the countryside and the light are beautiful. The narrative moves ahead slowly but steadily, and the moods are by turns sober, romantic, and melodramatic. A group of traveling players, the Playboys, shows up in town. The policeman Brendan fights for Tara against one of the Playboys, Tom (Aidan Quinn), a good-looking young man who may or may not be honest and true. The acting is remarkable, especially from Finney. Written by Shane Connaughton (*My Left Foot*) and Kerry Crabbe. (4/27/92) PG-13. **21, 55, 321, 601, 520, 521, 523, 533, 813, 906**

★**THE PLAYER**—(2 hrs. 3 min.; 1992) In his amazing comeback movie, Robert Altman scores again and again off the great powers of Hollywood, yet this saturnine comedy is so richly ambiguous in its permutations of guilt and innocence, arrogance and shame, that calling it a "satire" seems to limit it. The "hero," Griffin Mill (Tim Robbins), a rising young Hollywood studio executive, moves through his life with the controlled smoothness of a snake in water. The movies he makes may be junk, but he will make them while drinking the right mineral water. How can this preposterous young man, this walking *trend*, be so likable? Though entirely ruthless, he is polite and strikingly intelligent, and Tim Robbins brings a touch of amused awareness to the role that lets us know that Griffin enjoys playing a game. In a rare uncalculated moment, Griffin murders a screenwriter who he thinks is threatening him. Altman's movie is a wonder of texture and wit, starting from the opening shot, which not only introduces all the major themes of the film but manages to sum up the entire history of Hollywood, from the twenties right down to the compromising present. With Greta Scacchi, Vincent D'Onofrio, Fred Ward, and a mass of Hollywood stars playing themselves. Based on Michael Tolkin's 1988 novel. (4/20/92) R. **12, 19, 38, 61, 85, 206, 312, 315, 506, 511, 514, 523, 533, 606, 608, 616, 619, 621, 627, 632, 634, 700, 722, 753, 757, 808, 820, 912, 966, 967, 970**

POISON IVY—(1 hr. 31 min.; 1992) Katt Shea Ruben directed this controversial film about an alluring young siren (Drew Barrymore) who seduces her best friend's father. R. **9, 38, 59**

★**PROOF**—(1 hr. 26 min.; 1992) Easily the most entertaining Australian movie in years. Writer-director Jocelyn Moorhouse's first film has the intensity of a beautifully wrought novella, and its barbed erotic atmosphere is highly cinematic. Martin (Hugo Weaving), sightless since birth, is extremely bright and trusts no one. He assumes that everyone lies to blind people (and he may have a point); he thinks they lie to manipulate him, because they can get away with it. But Moorhouse creates a witty atmosphere of aggression that makes easy pity impossible. Moorhouse's writing is precise, the acting crisp and controlled. There could be more life going on, and the characters' relations to one another are not always worked out fully. But *Proof* is fascinating. (3/23/92) NR. **14, 54**

RAISE THE RED LANTERN—(2 hrs. 5 min.; 1991) In Mandarin with English subtitles. The initiation of a fourth wife into a 1920s Chinese family highlights the ongoing struggle of traditional wives to secure a position within the household and society. NR. **14, 321, 521**

SISTER ACT—(1 hr. 46 min.; 1992) After witnessing a mob murder, Whoopi Goldberg goes underground with the help of the police witness-protection program. Now this gaudy nightclub singer must tone down her act, donning a new kind of habit to fit into the strict order of a convent. Directed by Emile Ardolino. PG. **10, 19, 26, 34, 40, 55, 66, 85, 152, 158, 160, 203, 210, 211, 214, 215, 216, 218, 219, 220, 222, 302, 304, 305, 306, 308, 314, 317, 319, 401, 406, 501, 504, 505, 510, 512, 514, 517, 523, 526, 530, 601, 606, 608, 610, 611, 612, 613, 625, 632, 635, 636, 638, 700, 703, 706, 715, 718, 722, 755, 764, 802, 816, 822, 901, 902, 902, 904, 917, 919, 933, 938, 950, 961, 965, 971**

THUNDERHEART—(1 hr. 58 min.; 1992) Raymond Levoi, a young FBI agent (Val Kilmer), has tried long and hard to forget that he is one quarter American Indian. But an investigation into a murder on an Indian reservation forces him to come to terms with his heritage while becoming embroiled in a plot that threatens both the reservation and his own life. R. **9, 67**

★**TOTO LE HEROS**—(1 hr. 30 min.; 1992) In French with English subtitles. This is the first feature by Belgian writer-director Jaco Van Dormael, a onetime circus clown who already displays the sophisticated crowd-pleaser's knack for making the simple seem tricky. Its grumbling hero, Thomas van Hasebroeck, is a man who could never seize the day because he was always too busy trying to seize the past. He's obsessed by his belief that, through a maternity-ward foul-up, somebody else got the rich parents and eventful life that were rightfully his own. As he plots to kill this lifelong usurper, the movie leapfrogs between his memories and his fantasies of being Toto Le Heros, secret agent *extraordinaire*. As it jumps between past and present, fantasy and reality, pathos and wicked wit, Van Dormael's tale works itself out with the snazzy, one-dimensional elegance of a chess problem. (Powers, 3/16/92) **10, 813**

THE WATERDANCE—(1 hr. 46 min.; 1992) In the first film directed by writer Neal Jimenez (along with Michael Steinberg), Wesley Snipes and William Forsythe, as two intelligent but limited men suddenly paralyzed from the waist down, give detailed, sorrowful impressions of the state of American masculinity when it falls without a safety net. Set in a California rehab center, the movie offers echoes of such painfully earnest dramas as *The Men*, with Marlon Brando. Snipes, playing a blustering fantasist, is extraordinarily moving; the gravel-voiced Forsythe, a racist who punctures other people's illusions while protecting his own, suggests that adversity could actually make a man smarter. These two fight violently until each realizes he needs the other to survive. As Jimenez's autobiographical representative—a writer of ironic temperament—Eric Stoltz is less successful, but everything that happens in the movie feels bitterly true. With Helen Hunt. (6/15/92) R. **3, 59**

WAYNE'S WORLD—(1 hr. 35 min.; 1992) Wayne (Mike Myers) and his sidekick, Garth (Dana Carvey), host a late-night cable-access TV show from Wayne's basement in Aurora, Illinois—"Wayne's World!" Myers created the character of Wayne while still a Toronto high-school student, and then teamed up with Carvey on *Saturday Night Live*, where "Wayne's World" has become a regular skit. The characters have the strengths of skit creations—a moment-to-moment exuberance, a ready satirical hold on certain types. Myers gives Wayne a thick verbal texture of schmuckiness. Carvey offers the flip side of Wayne's innocent egomania, a sense of life as infinitely dangerous. Myers and Bonnie and Terry Turner, who wrote the screenplay, decided to just stretch things out. The plot they've concocted is halfhearted. Director Penelope Spheeris keeps the material loose and silly, and some of *Wayne's World* is funny in a nagging sort of way. But most of the movie is just smart-ass stuff. (2/24/92)PG-13. **36, 60, 511, 606, 959**

WHERE ANGELS FEAR TO TREAD—(1 hr. 53 min.; 1992) Based on E. M. Forster's first book (from 1905), this is a minor affair, and a bit dim: Its theme of British coldness and duty at war with Mediterranean passion and cruelty now seems obvious and a little quaint. Still, the movie features a performance by Judy Davis as an enraged, fanatical Low Church moralist, a performance that is too intense to be dismissed. With Rupert Graves, Giovanni Guidelli, Helen Mirren, Helena Bonham Carter, and Barbara Jefford. (3/9/92) PG. **38**

WHITE MEN CAN'T JUMP—(1 hr. 55 min.; 1992) Wesley Snipes and Woody Harrelson are basketball hustlers trying to pull a fast one on L.A.'s toughest basketball courts. Directed by Ron Shelton. With Rosie Perez. R. **26, 160, 213, 530, 608, 753**

WHITE SANDS—(1 hr. 42 min.; 1992) A soft and loosely wrapped fajita directed by the rapidly sinking Roger Donaldson. The movie offers some chic open-sky locations near Santa Fe and also some talented people getting dry in the mouth from a desert of a plot, including Willem Dafoe, Mary Elizabeth Mastrantonio, and Samuel Jackson, as well as the unfortunate Mickey Rourke. Forgettable. (5/4/92) R. **18**

WISECRACKS—(1 hr. 30 min.; 1992) Female comics from all over North America give a feminist take on stand-up comedy and the world around them. Including archival footage of Eve Arden and an all-woman rock band in drag as a nude all-male rock band. NR. **1**

ZENTROPA—(1 hr. 47 min.; 1992) In English and German with English subtitles. All aboard the *Zentropa*, a first-class sleeper on its maiden voyage, the first to travel through Germany since the end of the war. Among its passengers are an altruisticGerman-American, a beautiful Nazi terrorist, and a crusty American colonel with an ulterior motive. NR. **3, 46**

REVIVALS

CASABLANCA—(1 hr. 42 min.; 1942) Romance, adventure, intrigue, and all that—a Hollywood classic if ever there was one. With a marvelous cast that includes Humphrey Bogart, Ingrid Bergman, Sydney Greenstreet, Peter Lorre, and Claude Rains. Michael Curtiz directed. **67, 906**

DEATH IN VENICE—(2 hrs. 8 min.; 1971) Luchino Visconti's adaptation of Thomas Mann's novel transforms Mann's author-hero, Aschenbach, into a great composer modeled after Gustav Mahler (the *adagietto* from the Fifth Symphony is used throughout) who falls in love with a beautiful teenage boy in pre-World War I Venice. A lavish, almost suffocating film. **6**

WITNESS—(1 hr. 52 min.; 1985) A Philadelphia homicide detective (Harrison Ford, in a smashing star performance) hides out on an Amish farm to protect both himself and a young Amish boy who has witnessed a grisly murder. The cop is amused by the Amish, who are exhaustingly virtuous, but he's also amused at himself for liking them so much. The most beautiful and thoughtful thriller one could imagine—a one-of-a-kind movie. Dir. Peter Weir. **8**

THEATER
LISTINGS

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BROADWAY

Previews and Openings

Wednesday, June 17

CHINESE COFFEE and SALOME—Two plays, which will run in alternating rep: *Chinese Coffee*, a play by Ira Lewis; directed by Arvin Brown; about two artist friends (Al Pacino and Charles Cioffi), one a writer and one a photographer, both down on their luck. And Oscar Wilde's *Salome*, in which Pacino plays the role of Herod, Sheryl Lee is Salome, Suzanne Bertish is Herodias, Arnold Vosloo is Jokanaan, and the role of the Young Syrian is played by Esai Morales; directed by Robert Allan Ackerman; choreography by Lar Lubovitch. Previews now for both prior to a 6/23 opening; they run through 7/23. All seats are $50. Times vary; **Circle in the Square Uptown** for further information, 1633 Broadway, at 50th Street (307-2704).

Now Playing

CATS—A picturesque musical based on T. S. Eliot's delightful *Old Possum's Book of Practical Cats,* and presented with a first-rate cast of 23 talented American "cats"; direction by Trevor Nunn; music by Andrew Lloyd Webber; choreography by Gillian Lynne. There's splendid scenery and costumes, lightsome, high-flying dancers, exciting and show-stopping lighting, and with Trevor Nunn's canny, effervescent direction, almost too much dazzlement. Opened: 10/7/82. Wednesday at 2; Saturday at 2; Sunday at 3; Monday through Saturday (Thursdays are always dark) at 8 p.m.; $32.50 to $60. At the **Winter Garden Theater,** 1634 Broadway, at 50th Street (239-6200). 2 hrs. 45 mins. ● ● **IRLS**

CATSKILLS ON BROADWAY—Conceived by Freddie Roman, a revue that pays tribute to the area that spawned America's funniest people. Stand-up comics Marilyn Michaels (who is deft and funny), Mal Z. Lawrence (who takes jokiness to shriekingly spectacular heights), Freddie Roman (the non-Italian behind the whole affair), and Dick Capri fit the bill. Tuesday through Friday at 8 p.m.; Wednesday at 2 p.m.; Sunday at 3 p.m.; Saturday at 2 p.m., 5:30 p.m. and 9 p.m.; $30 to $55. Opened: 12/5/91. And don't forget the Tuesday-night weekly specials when ALL seats are $30. At the **Lunt-Fontanne Theater**, 205 West 46th Street (307-4100). 1 hr. 50 mins. **IRLS**

CONVERSATIONS WITH MY FATHER—Herb Gardner's play, with Judd Hirsch as the father and Tony Shalhoub as the son, is set in a tavern in lower Manhattan. It spans four decades and focuses on a youth's coming-of-age and his struggle to communicate with his strong-willed immigrant father; directed by Daniel Sullivan. Featured in the cast are Marilyn Sokol, David Margulies, John Procaccino, Jason Biggs, Gordana Rashovich, William Biff McGuire, Peter Gerety, thirteen-year-old David Krumholtz, Tony Gillan, and Richard Council. Tuesday through Saturday at 8 p.m.; Saturday and Wednesday at 2 p.m.; Sunday at 3 p.m.; $30 to $45. At the **Royale Theater**, 242 West 45th Street (239-6200). 2 hrs. 30 mins. **IRLS**

CRAZY FOR YOU–Harry Groener and Jodi Benson star in a musical comedy set in the 1930s, about a banker's son who is sent by his mother to foreclose a theater in a mining town in Nevada, where he falls in love with the only girl in the town of 157 men. When the great American musical-comedy tradition is perilously close to total eclipse, this one lights a small but gallant and inspiriting candle. Book is by Ken Ludwig; the music and lyrics incorporate Gershwin standards (plus four recently rediscovered Gershwin songs), and was co-conceived by Ken Ludwig and Mike Ockrent, inspired by material by Guy Bolton and John McGowan; choreography by Susan Stroman; directed by Mike Ockrent. With John Hillner, Michele Pawk, Bruce Adler, Ronn Carroll, Jane Connell, Beth Leavel, the Manhattan Rhythm Kings. Monday–Saturday at 8; Saturday and Wednesday at 2 p.m.; $30 to $65. At the **Shubert Theater**, 225 West 44th Street (239-6200). 2 hrs. 40 mins. **IRLS**

DANCING AT LUGHNASA—(Pronounce it LOOnasa) Brian Friel's 1991 Sir Laurence Olivier Award–winning play, set in Donegal in 1936, focuses on five unmarried sisters who are barely scraping by to make ends meet; directed by Patrick Mason. High praise for this excellent drama, which makes the art of unfulfillment fulfilling. A new cast features Donal Donnelly, Miriam Healy-Louie, Patricia Hodges, Jacqueline Knapp, Kenneth L. Marks, Jan Maxwell, John Wesley Shipp, Jennifer Van Dyck. Opened: 10/24/91. Tuesday–Saturday at 8; Saturday and Wednesday at 2; Sunday at 3; $35–$45. At the **Plymouth Theater**, 236 West 45th Street (239-6200). 2 hrs. 40 mins. **IRLS**

DEATH AND THE MAIDEN—Glenn Close, Richard Dreyfuss, Gene Hackman are the stars of a play by the Chilean playwright Ariel Dorfman, concerning a woman who was tortured fifteen years ago but has since married and is now plotting revenge on her attacker; directed by Mike Nichols. Tuesday–Saturday at 8; Wednesday and Saturday at 2; Sunday at 3; $35–$50, except Wednesday, which is $27.50–$42.50. 42 seats are available in the rear mezzanine for all performances (except Saturday at 8 p.m.), $15 for students with valid I.D. At the **Brooks Atkinson Theater**, 256 West 47th Street (307-4100). 2 hrs. **IRLS**

FALSETTOS—Michael Rupert, Stephen Bogardus, Chip Zien star in a dual bill of one-act musicals, looking at the American family, bar mitzvah traumas, in *March of the Falsettos*; with book, music, and lyrics by William Finn, and *Falsettoland*; book by Finn and James Lapine; music and lyrics by Finn; both directed by James Lapine; featuring Heather MacRae, Barbara Walsh, Carolee Carmello, Jonathan Kaplan. From 6/22, Monday–Saturday at 8; Wednesday and Saturday at 2; $40–$60. **John Golden**, 252 West 45th Street (239-6200). 2 hrs. 30 mins. **IRLS**

FIVE GUYS NAMED MOE—A musical revue by Clarke Peters, choreographed and directed by Charles Augins, celebrating songs of the 1940s jazz star Louis Jordan; and six singer/dancers (only five of them are named Moe) romp through the best known. Featured in the cast are Jerry Dixon, Glenn Turner, Doug Eskew, Jeffrey Sams, Milton Craig Nealy, and Kevin Ramsey. Monday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; $15 to $55. At the **Eugene O'Neill Theater**, 230 West 49th Street (239-6200). 2 hrs. **IRLS**

GUYS AND DOLLS—Peter Gallagher, Nathan Lane, Josie DeGuzman, and Faith Prince star in a top-notch revival of the 1950 musical; the book is by Jo Swerling and Abe Burrows, and is based on Damon Runyon's characters (all as intoxicatingly irresistible as ever) in his short stories about high and low life around Times Square; score by Frank Loesser; directed by Jerry Zaks, whose staging has enough excellence and competence to give you a lasting high. Christopher Chadman's choreography, buoyed by the splendid likes of Scott Wise and Gary Chryst, soars, bounces and slides to new heights of musical-comedy dancing. Monday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; $40 to $60. At the **Martin Beck Theater**, 302 West 45th Street (239-6200). 2 hrs. 35 mins. **IRLS**

JAKE'S WOMEN—Neil Simon's play, starring Alan Alda, is set in a New York loft apartment and focuses on a middle-aged writer and six of the most important women in his life, some present, some appear only in his memory; Gene Saks has directed, with his customary polish, a scintillating cast. Brenda Vaccaro's wisely wisecracking sister is a triumph of timing and inflection, and Joyce Van Patten, the extreme Jewish-motherliest of psychotherapists, could outshrink Barbra Streisand any day of the week; Tracy Pollan does everything possible for the underwritten daughter; Helen Shaver is a revelation, with her shadings, innuendos, and complexity; Kate Burton displays unsuspected warmth. Monday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $25 to $47.50. At the **Neil Simon Theater**, 250 West 52nd Street (307-4100). **IRLS**

JELLY'S LAST JAM—Once again, Gregory Hines proves the consummate leading man as he stars in a musical revue based on the life and times of musician-composer Jelly Roll Morton; book and direction by George C. Wolfe; music by Jelly Roll Morton; lyrics by Susan Birkenhead. Featured in the cast are Savion Glover (whose duets with Hines are dazzling), Keith David, Tonya Pinkins, Brenda Braxton, Stanley Wayne Mathis. The Mardi Gras atmosphere here is stunning, both aesthetically and in its social and historic insight. Tuesday through Saturday at 8 p.m.; Wednesday at 2 p.m.; Saturday at 2 p.m.; Sunday at 3 p.m.; $40 to $60. At the **Virginia Theater**, 245 West 52nd Street (239-6200). 2 hrs. 40 mins. **IRLS**

LOST IN YONKERS—Anne Jackson, Alan Rosenberg, and Lucie Arnaz star in Neil Simon's splendidly constructed, tickling, teasing, heart-tugging, tear-jerking play (for which he received the 1991 Pulitzer Prize), set in 1942. The production is staged consummately by director Gene Saks, and focuses on a German-Jewish termagant grandmother who rules her home with an iron fist, runs a candy store downstairs, and has made all four of her own children misfits. Her two grandchildren are left in her care while their father goes South to work. Featured in the cast are Steve Voinovich, Jamie Marsh, Benny Grant, Lauren Klein. Opened: 2/21/91. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $30 to $47.50. **Richard Rodgers Theater,** 226 West 46th Street (307-4100). 2 hrs. 30 mins. ● **IRLS**

MAN OF LA MANCHA—A 25th-anniversary production stars Raul Julia (through 6/28) and Sheena Easton in a musical based on Cervantes's *Don Quixote*, with a book by Dale Wasserman, the music is by Mitch Leigh, the lyrics are by Joe Darion; directed by Albert Marre; featuring Tony Martinez, David Holliday, and Chev Rodgers. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $40 to $60. On 6/30, Laurence Guittard becomes Don Quixote, joining Sheena Easton. At the **Marquis Theater**, 1535 Broadway, at 45th Street (382-0100). 2 hrs. 10 mins. **IRLS**

LES MISERABLES—Musical, based on the Victor Hugo novel; the book is by Alain Boublil and Claude-Michel Schonberg; music is by the latter; the lyrics are by

Herbert Kretzmer; adapted and directed by Trevor Nunn and John Caird with their customary panache. Ten-year old Brian Press has been selected to take over the role of Gavroche. A fugitive is pitted against a self-righteous police inspector in a lifelong struggle to evade capture. Featured in the cast are Mark McKerracher, Rachel York, Richard Kinsey, Michele Maika, Joe Kolinski, John Leone, Ed Dixon, Melissa Anne Davis, and Evalyn Baron. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $15 (for rear mezzanine) to $60. Starting 6/22, no Sunday matinee; Monday at 8 p.m. is added, through 9/8, when it once again resumes its normal performance schedule: Tuesday through Saturday at 8 p.m., Wednesday and Saturday matinees at 2 p.m. , and Sunday matinees at 3 p.m. ; $15 to $60. At the **Imperial Theater**, 249 West 45th Street (239-6200). 3 hrs. 15 mins. ● ● **IRLS**

MISS SAIGON—Francis Ruivivar, Leila Florentino, Alton White star in a musical romance, directed by Nicholas Hytner; score is by Claude-Michel Schonberg; lyrics by Alain Boublil and Richard Maltby Jr.; about love and self-sacrifice involving a lonely Vietnamese girl and a smitten American soldier in 1975 at the time of the fall of Saigon. With Sean McDermott, Liz Callaway (who will be replaced by Jane Bodle on 6/22), and Barry Bernal (Kam Cheng and Annette Calud alternate in the star role Wednesdays and Saturdays at 2 p.m.); Monday through Saturday at 8; Wednesday and Saturday at 2; Sunday at 3; $15 (for the *rear* of the rear mezzanine) to $65. Opened: 4/11/91. At the **Broadway Theater**, Broadway at 53rd Street (563-2266). 2 hrs. 45 mins. ● **IRLS**

THE MOST HAPPY FELLA—A revival of Frank Loesser's 1956 highly successful musical comedy, based on Sidney Howard's play *They Knew What They Wanted,* for which Loesser also wrote the book and lyrics and score; directed by Gerald Gutierrez; the choreography is by Liza Gennaro. Spiro Malas is vineyard owner Tony, Sophie Hayden is the mail-order bride, Charles Pistone the handsome ranch foreman; with Claudia Catania, Scott Waara, Buddy Crutchfield, Bill Nabel, Tad Ingram, Mark Lotito, Liz Larson, and an ensemble cast of nineteen performers. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $40 to $60. At the **Booth Theatre**, 222 West 45th Street (239-6200). 2 hrs. 15 mins. **IRLS**

THE PHANTOM OF THE OPERA—Andrew Lloyd Webber and Harold Prince's musical, based on Gaston Leroux's novel; the lyrics are by Charles Hart and Richard Stilgoe; the choreography is by Gillian Lynne. All have created a terrific technical achievement chockfull of gorgeous scenery and costumes. The action takes place in 1860 and tells of a Creature (Mark Jacoby) who haunts the premises beneath the Paris Opera House and exercises a reign of terror over performers and audience alike. Featured in the cast are Karen Culliver, Hugh Panaro, Catherine Ulissey, Marilyn Caskey, George Lee Andrews, Leila Martin, Jeff Keller, and Gary Rideout. Monday through Saturday at 8 p.m.; Saturday and Wednesday at 2 p.m.; $15 (for *rear* of the rear mezzanine) to $65. Opened: 1/6/88. At the **Majestic Theater**, 247 West 44th Street (239-6200). 2 hrs. 30 mins.● ● **IRLS**

THE PRICE—Hector Elizondo, Eli Wallach, Joe Spano, and Debra Mooney star in the 1968 play by Arthur Miller, directed by John Tillinger, which tells about two long-estranged brothers who are reunited. Tuesday through Saturday at 8, Wednesday, Saturday, and Sunday at 2; $35 to $39; through 7/12; $35 to $39. At the **Roundabout/Criterion Center,** 1530 Broadway, at 45th St. (869-8400). 2 hrs. 25 mins.

THE SECRET GARDEN—Musical play based on Frances Hodgson Burnett's novel about a lonely orphan (Lydia Ooghe) who goes to live with her brooding uncle (Howard McGillin) on the moors and discovers a magic garden where anything can happen (and does). The book and lyrics are by Marsha Norman; the music is by Lucy Simon; the direction is by Susan H. Schulman; and the choreography is by Michael Lichtefeld. Featured in the cast are Diedrich Stelljes, Rebecca Luker, Robert Westenberg, Barbara Rosenblat, John Cameron Mitchell, Tom Toner, and Alison Fraser. Tuesday–Saturday at 8; Sunday at 3; Wednesday, Saturday at 2. Opened: 4/25/91. (Note: Special matinee at 2 on 6/25.) **Saint James,** 246 West 44th Street (239-6200). 2 hrs. 30 min. ● **IRLS**

A STREETCAR NAMED DESIRE—Jessica Lange stars in her Broadway debut as Blanche Du Bois, with Alec (Stanley Kowalski) Baldwin, along with Amy Madigan as his wife, Stella, and Timothy Carhart as Mitch, in Tennessee Williams's Pulitzer Prize–winning play, directed by Gregory Mosher. Tuesday through Sunday at 8 p.m.; Wednesday and Saturday at 2 p.m., and Sunday at 3 p.m.; $40 to $50; through 8/9. At the **Ethel Barrymore Theater**, 243 West 47th Street (239-6200). 3 hrs. **IRLS**

TWO TRAINS RUNNING—August Wilson's play, set in the Hill district of 1969 Pittsburgh, focuses on the lives of the regulars in a neighborhood diner; directed by Lloyd Richards. Featured in the cast are Roscoe Lee Browne, Al White, Anthony Chisholm, Sullivan Walker, Larry Fishburne, Chuck Patterson, and Cynthia Martells. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $7.50 to $42.50. At the **Walter Kerr Theater**, 219 West 48th Street (239-6200). 2 hrs. 50 mins.

THE WILL ROGERS FOLLIES—The 1991 winner of six highly deserved Tony awards (including Best Musical), Drama Critics Award, Drama Desk Award. Director/choreographer Tommy Tune's flair never fails; starring Mac Davis. The musical is replete with new, pretty Ziegfeld Girls, excellent dancers, every one wearing thoroughly original and elegant costumes by Willa Kim; a sensational rope twirler (Vince Bruce); a wonderful dog act, and absolutely delightful and right scenery by Tony Walton; the book is by Peter Stone; the succulent music is by Cy Coleman; and the lyrics are by the Comden and Green team; featuring Nancy Ringham, Cady Huffman, Dick Latessa, Will Rogers Wranglers, Mad Cap Mutts, and Ron Kidd as Wiley Post. Monday through Saturday at 8 p.m.; Saturday and Wednesday at 2 p.m.; $25 to $65. Opened: 5/1/91. At the **Palace Theater**, Broadway at 47th Street (307-4100). 2 hrs. 40 mins. ● **IRLS**

OFF BROADWAY

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

ANATOMY OF A MURDER—Elihu Winer's courtroom drama, based upon Robert Traver's novel, is directed by Thomas Jackson. Featured in the cast are Elizabeth Altern, Valeria Carroll, Jeff Chena, Ann Dusinberre, Michael Everett, Eve Gordon, plus an ensemble cast of ten. It's the story of a dispirited attorney's defense of a young army lieutenant who is accused of gunning down, in cold blood, a man who allegedly raped his young, seductive wife. 6/19, 20, 23, 24, 25, 26, and 27 at 8 p.m.; $15. A Five Players production at **Theater 603**, 311 West 43rd Street, 6th floor (769-6901).

ANY PLACE BUT HERE—Caridad Svich's dark comedy focuses on the sometimes brutal relationships of two couples in a faded northeastern town, and how one woman rises above the patterns of sex, language, and powerlessness. Directed by George Ferencz; with Peter McCabe, Jim Abele, Mimi Quillin, and Jessica Hecht. Wednesday through Saturday at 8; Saturday at 2; Sunday at 3; $20. At **Intar Mainstage Theatre**, 420 West 42nd Street (869-3530.

BALANCING ACT—A new musical comedy by Dan Goggin uses a show-business idiom to tell the journey of one person's road to fame and fortune as a performer in New York. Featured in the cast are J. B. Adams, Nancy E. Carroll, Diane Fratantoni, Suzanne Hevner, Christine Toy, and Craig Wells, under the co-direction of Tony Parise and Dan Goggin. Tuesday through Saturday at 8 p.m., matinees Wednesday and Saturday at 2 p.m. and Sunday at 3 p.m; $30 through $35; previews through an opening date of 6/15 (preview tickets are $20). At the **Westside Theater** (upstairs), 307 West 43rd Street (889-4300).

BEAU JEST—James Sherman's comedy about a Jewish woman (Laura Patinkin) in her late 20s, secretly dating a man (John Michael Higgins) she fears her parents will not accept, who invents another "perfect boyfriend" (a Jewish doctor played by Tom Hewitt), then faces the inevitable when the family meets the out-of-work actor she's hired to play her suitor; directed by Dennis Zacek. With Larry Fleischman, Catherine Wolf, Bernie Landis. Monday–Saturday at 8 p.m. (no Thursday performances); Wednesday at 2 p.m.; Saturday and Sunday at 3 p.m.; $25–$32.50. **Lamb's**, 130 West 44th Street (997-1780).

THE BEST OF FORBIDDEN BROADWAY—*Tenth Anniversary Edition*, with numbers from each version plus material on the new season; lyrics and direction by Gerard Alessandrini. With Toni DiBuono, Roxie Lukas, Michael McGrath, David Benoit, and Brad Ellis on piano. Tuesday–Friday at 8:30; Saturday at 7 and 10; Sunday at 3:30 and 7:30; $35. At the **Theater East**, 211 East 60th Street (838-9090).

BLUE MAN GROUP: TUBES— Matt Goldman, Phil Stanton, and Chris Wink are the three mad men really looking like men from Mars, with their musical group making an enjoyable mess of this merry performance art with a special kind of nonsense; directed by Marlene Swartz. Tuesday–Friday at 8; Saturday at 7 and 10; Sunday at 3 and 7; $29.50–$37.50. **Astor Place Theater**, 434 Lafayette Street (254-4370).

BOBBY SANDS, MP—Judy GeBauer's new play about the life and death of Bobby Sands, who was elected to Parliament just hours before dying from a hunger strike to protest the English occupation of Northern Ireland; directed by Nye Heron. Featured in the cast are Jimmy Smallhorne, Robin Howard, Brian Mallon, Brenda Daly, Fiona McCormack, Barry McEvoy, Seamus McDonagh, and Donal Sheehan. Wednesday through Saturday at 8 p.m.; Sunday at 2 p.m.; $15. At the **Irish Arts Center**, 553 West 51st St. (757-3318).

BORN TO RUMBA!—A musical by Michael Alasa about sex, sin, sacrifice, and self-deception, set in a pre-Castro Havana nightclub; with Al Roffe, Al Rodriguez, Quinn Lenley, Mary Ann Maratos. Thursday and Friday at 8; Saturday at 7 and 10; $15; through 7/11. **DUO Theater,** 62 East 4th Street (598-4320).

BROTHERLY LOVE—John Fidele's play, directed by Frank Criscione, explores the close bond between two Italian-American brothers, orphaned as children, and the changes wrought by the impending marriage of the older one. Featured in the cast are Robert Arcaro, Ralph Lucarelli, Lynn Knight, John Fidele, Noemi Soulet. Thursday, Friday at 8 p.m.; Saturday at 7 p.m. and 10 p.m.; Sunday at 3 p.m.; $12; through 6/21. **Chernuchin**, 314 West 54th Street (581-3044).

BUNDY—*Dan Metelitz's one-man drama stars the author* as a serial killer recalling a horrendous life just before he is strapped into the electric chair. Directed by Honda. Tuesday through Saturday at 8; through 6/21; no performance on 6/14; $20. At the **Samuel Beckett Theatre**, 410 West 42nd Street (564-8038).

EATING RAOUL—Adrian Zmed stars in a musical, based on the 1982 cult film; book by Paul Bartel; music by Jed Feuer; lyrics by Boyd Graham; directed by Toni Kotite; choreographed by Lynne Taylor-Corbett. Two hapless squares search for the American Dream. Featured in the cast are Eddie Korbich, Courtney Collins, and Cindy Benson. Tuesday through Friday at 8 p.m.; Saturday at 7 p.m. and 10 p.m.; Sunday at 3 p.m. and 7 p.m.; $25 to $39.50. At the **Union Square Theater**, 100 East 17th Street (307-4100).

THE EXTRA MAN—Adam Arkin, John Slattery, Boyd Gaines, and Laila Robins are the stars of Richard Greenberg's play, set in the world of the literati and focusing on a cunning young bachelor who takes an overactive interest in the lives of his friends, a circle of sleek and successful urbanites; directed by Michael Engler. Tuesday through Saturday at 8 p.m.; Saturday and Sunday at 2:30 p.m.; Sunday at 7 p.m.; through 6/21; $35. Manhattan Theater Club's Stage 1, at **City Center**, 137 West 55th Street (581-7907).

THE FANTASTICKS—The longest-running show on or off Broadway (now in its 33rd year!) is a gracious musical fable that spawned much talent in its time. Children who saw it decades ago now bring their children to enjoy it. Tuesday through Friday at 8 p.m.; Saturday at 7 p.m. and 10 p.m.; Sunday at 3 and 7:30 p.m.; $28 to $32. Opened: 5/3/60. **Sullivan Street Theater,** 181 Sullivan Street (674-3838). ● ●

FIRES IN THE MIRROR—*(Crown Heights, Brooklyn and Other Identities)* Anna Deavere Smith's one-woman show (she portrays about 30 characters), created by interviewing men, women, and youths from the streets of New York; directed by Christopher Ashley; music by Joseph Jarman, and slide projections by Wendall Harrington and Emmanuelle Krebs. Tuesday through Saturday at 8 p.m.; Saturday and Sunday at 3 p.m.; through 6/28; $15. At the **Shiva/Joseph Papp Shakespeare Theater**, 425 Lafayette Street (598-7150).

FLAUBERT'S LATEST—Peter Parnell's story about a writer torn between his current love and his current project; directed by David Saint. Tuesday through Friday at 8 p.m.; Saturday at 3 p.m. and 7 p.m.; $25; through 21. At the **Playwrights Horizons Main Stage,** 416 West 42nd Street (564-1235) .

FOREVER PLAID—A musical comedy written and directed by Stuart Ross tells about a semi-professional harmony-group tour cut short by a fatal car accident the night of their first gig in 1964; and now the "teen angels" are allowed a night at liberty on earth to do the show they never got to do in life. Featured in the cast are Paul Binotto, Neil Nash, Gregory Jbara, and Michael Winther. A many-splendored thing! Tuesday through Friday at 8 p.m.; Saturday at 7:30 and 10:30; Sunday at 3 and 7:30; Wednesday at 2:30; $30 to $35. Opened: 5/20/90. At **Steve McGraw's**, 158 West 72nd Street (595-7400).●●

HAUPTMANN—John Logan's play is a chilling examination of the case against Bruno Hauptmann, the man executed for the kidnapping and murder of Charles Lindbergh's son; directed by Terry McCabe. Featured in the cast are Denis O'Hare, Gunnar Branson, Dev Kennedy, Wendy Lueker, Rod McLachlan, Donna Powers, and Craig Spidle, all playing multiple roles. Tuesday–Friday at 8; Saturday at 7 and 10 p.m.; Sunday at 3 and 7 p.m.;. $28 to $32. At the **Cherry Lane Theater**, 38 Commerce Street (989-2020).

THE LAST LAUGH—Michael Hardstark's new comedy spanning this century of Jewish vaudeville tradition. Directed by Lou Jacob. Previewing now prior to a 6/24 opening. Tuesday through Thursday, Saturday at 8; Sunday at 2 and 7; $22, $25. At the **Jewish Repertory Theatre,** 344 East 14th Street (505-2667).

LESBIANS WHO KILL—Kelly Shaw and Lois Weaver in Deb Margolin's play about a game played where somebody is killed and you have to guess who. 6/10–7/25; Wednesday–Saturday at 8; followed by Liza Karrer in her one-woman show, *Brand New Stories.* Sunday–Tuesday at 8; through 6/30. **One Dream Theater**, 232 West Broadway (274–1450).●

LIPS TOGETHER, TEETH APART—Terrence McNally's long-running play tells about the experiences of two married couples sharing a Fire Island beach house over a long not-so-peaceful July 4th weekend; directed by John Tillinger. Featured in the cast are Christine Baranski, Michael Countryman, and Jonathan Hadary. Tuesday through Saturday at 8 p.m.; Saturday at 2:30 p.m.; Sunday at 2:30 p.m. and 7 p.m.; $35. At the **Lucille Lortel Theater**, 121 Christopher Street (239-6200). ●

LOTTO—EXPERIENCE THE DREAM—Cliff Roquemore's play, which he also directed, is about the effect that winning the lottery has on twelve characters in an interracial cast surrounding members of a black family who learn that much cash doesn't necessarily solve all one's various problems. Friday at 8; Saturday at 2 and 8; Sunday at 3 and 7; Wednesday and Thursday at 8; $25 to $28. **Union Square Theatre,** 100 East 17th Street (505-9251).

MANHATTAN PUNCH LINE—The Punch Line's eighth annual Festival of One-Act comedies features ten new plays to be performed in two separate programs in alternating rep. Evening "A" includes Michael Panes's *The House of Shlimowitz;* Michael Aschner's *Trudy and Paul Come to the Rescue;* Stephen Gregg's *The John Philip Sousa Workshop;* Teresa Rebeck's *Candy Hearts;* John Holleman's *Get a Stupid Answer.* Evening "B" includes David Bottrell's *Monkey Business;* Michael Panes's *The Solution;* Larry Blamire's *Bus Face;* Barbara Lindsay's *Sally Sees the Light;* Michale Dempsey's *Unabridged.* Wednesday–Sunday at 8 p.m.; Sunday at 3 p.m. $10. Call for program. At **Judith Anderson Theatre,** 422 West 42nd Street (239-0827).

MARVIN'S ROOM—Scott McPherson's drama about the relationship of two unmarried sisters and their troubled family, reunited after a long estrangement when one becomes ill, is ultimately life-affirming; directed by David Petrarca. Featured in the cast are Laura Esterman, Alice Drummond, Mark Rosenthal, and Lisa Emery, who will be replaced by Nance Williamson on 6/23. Also in the cast are Karl Maschek, Aleta Mitchell, Tom Aulino, and Tim Monsion. Tuesday through Friday at 8; Saturday at 10; Sunday at 3 and 7; $35. A Playwrights Horizon production at the **Minetta Lane**, 18 Minetta Lane (307-4100).

THE NIGHT LARRY KRAMER KISSED ME—David Drake is the author and star of this one-man show, comprised of vignettes about contemporary culture. Directed by Chuck Brown. Previewing Wednesday through Friday at 8:30, and Sunday at 7 prior to a 6/22 opening. Starting 6/23, the show will run on Tuesday through Friday at 8:30; Saturday at 7 and 10; Sunday at 7. (Note: added performance on 6/28 at 10.) $23. At the **Perry Street Theatre,** 31 Perry Street.

NUNSENSE—Dan Goggin's entertaining musical comedy–drama, now in its seventh year, of five sensible and motivated nuns who mount a talent show to raise money for what they personally and firmly consider to be a good and noble cause. Tuesday through Saturday at 8 p.m.; Saturday and Wednesday at 2 p.m.; Sunday at 3 p.m.; $30 to $35. At the **Douglas Fairbanks Theater,** 432 West 42nd Street (239-4321). ●●

ONE NECK—Todd Alcott's play about five friends whose dinner party goes awry when they are visited by a mysterious, nihilistic starnger; directed by Randy Rollison. Featured in the cast are Allison Janney, David Thornton, Melissa Hurst, Frank Deal, Damien Young, Todd Alcott. Monday through Friday at 8 p.m.; Saturday at 7 p.m. and 10 p.m.; through 6/27; $20, $25. At **Home at the Atlantic Theatre**, 330 West 26th Street (645-1242).

THE OXCART—(*La Carreta*). Rene Marques's drama tells of Latin American immigrants and their move to New York City in search of a better life; directed by Alma Oms; with Eddie Andino, Esther Mari, Jeanette Toro, Ebony Diaz, Carlos Valentin. Wednesday through Friday at 8 p.m. (in English); Saturday and Sunday at 2 and 8 (in Spanish); $12–$15. **Puerto Rican Theater**, 304 West 47th Street (354-1293).

PERFECT CRIME—Warren Manzi's long-running thriller about a wealthy psychiatrist accused of murdering her husband, and the small-town detective who tries to prove she committed the "perfect crime." Featured in the cast are Catherine Russell, Warren Manzi, J.A. Nelson, Graeme Malcolm, and Dean Gardner; directed by Jeffrey Hyatt. Opened: 4/5/87. Monday, Thursday, Friday, and Saturday at 8 p.m.; Sunday at 3 p.m. and 7 p.m; Wednesday and Saturday at 2 p.m.; $30; from 7/12. At **Theater Four**, 424 West 55th Street (695-3401).●●

PUNCH ME IN THE STOMACH—Written by Deb Filler and Alison Summers, this black comedy is a synthesis of Ms. Filler's New York City experiences, her New Zealand background, and her life as the child of an Auschwitz survivor. Ms. Filler stars in this semi-autobiographical work, and Ms. Summers directs. Tuesday through Saturday at 8 p.m.; Saturday at 2 p.m.; Sunday at 3 p.m.; through 6/27; $20.**Theatre Off Park**, 224 Waverly Place (302-6989).

RAKKA—THAMM—Shakespeare's *The Taming of the Shrew,* an outdoor version of the Bard's comedy, directed by Jack Haley, is environmentally staged, so wear comfortable shoes. Free! Thursday–Sunday at 8; through 6/28; with a cast of nine. **Washington Square Park's southwest corner** (316-4081).

RED DIAPER BABY—Josh Kornbluth's play, a written and performed recollection of growing up the son of impassioned Communist parents on Manhattan's Upper West Side; directed by Josh Mostel. Tuesday through Friday at 8 p.m.; Saturday at 7 p.m. and 10 p.m.; Sunday at 3 p.m.; $19–$21. **Actors Playhouse**, 100 Seventh Avenue South (691-6226).

REPERTORIO ESPANOL—June performances: *Innocent Eréndira and her Heartless Grandmother* ($20); *Bótanica* ($15); *Cafe con Leche* ($15). These Spanish-language performances are varied during the month. Call for times and dates. **Gramercy Arts Theater**, 138 East 27th Street (889-2850).

RICHARD III—The American debut of the Royal National Theater of Great Britain's production of Shakespeare's 1590s play, starring Ian McKellen and directed by Richard Eyre. Performed by a cast of 27, this version is set in the 1930s with echoes of the rise of fascism. 6/17, 18, 19 at 7 p.m.; 6/13, 14, 20, 21 at 1 p.m.; $15 to $35. At the **Brooklyn Academy of Music,** 30 Lafayette Street, (1/718-636-4100).

RUTHLESS!—A musical comedy with the book, lyrics, and direction by Joel Paley, the music by Marvin Laird, about a girl (eleven-year-old Laura Bundy) who will do anything to get the lead in her school show. Featured in the cast are Donna English, Joel Vig, Denise Lor, Susan Mansur, and Joanne Baum. Tuesday through Saturday at 8 p.m.; Saturday at 5 p.m.; Sunday at 3 and 7; $37.50. At the **Players**, 115 MacDougal Street (254-5076).

SIGHT UNSEEN—Donald Margulies's fascinating play about an American artist, the art scene's newest visionary, and his search for the Muse who inspired him; directed by Michael Bloom. The situation is fraught with potential mayhem and human predicament. Remarkable acting by Dennis Boutsikaris (who will be replaced by Adam Arkin on 6/23), Laura Linney, Jon De Vries, and Deborah Hedwall. Tuesday through Friday at 8 p.m.; Saturday at 7 p.m. and 10 p.m.; Sunday at 3 p.m. and 7 p.m.; $30 to $35. At the **Orpheum**, 126 Second Avenue (477-2477).

SONG OF SINGAPORE—Music and lyrics by Erik Frandsen, Robert Hipkens, Michael Garin, Paula Lockhart, with Allan Katz's book for this bubbly brimming musical (and a great deal of fun); asking, "What to do when a mysterious Asian slumps dead at your bar with a handful of jeweled fish, and you just gotta sing and dance?" Directed by A. J. Antoon with an eye for zany detail. Featured in the cast are Cathy Foy, Andrea Green, Erik Frandsen, Earl May, Michael Garin, Robert Hipkens, John Gordon, Oliver Jackson Jr., and Francis Kane. Tuesday through Thursday at 8 p.m.; Friday and Saturday at 7 p.m. and 10:15 p.m.; Sunday at 3 p.m.; $25 to $40. At the **Song of Singapore Theater,** 17 Irving Place (228-0844).

SPIKE HEELS—Theresa Rebeck's comedy, with Kevin Bacon, Tony Goldwyn, Saundra Santiago, and Julie White, exploring the notion of a four-sided love triangle. Tuesday through Saturday at 8 p.m.; Saturday at 2 p.m.; Sunday at 3 p.m.; $22–$28. A Second Stage Theatre Production at **McGinn/Cazale,** 2162 Broadway, at 76th Street (873-6103).

THE SUBSTANCE OF FIRE—Ron Rifkin, Patrick Breen, Cordelia Richards, John Benjamin Hickey, and Maria Tucci in Jon Baitz's play about struggles between an elderly father and his children for control of their family-owned publishing house; directed by Daniel Sullivan. Tuesday–Saturday at 8; Tuesday–Saturday at 8; Wednesday at 2 p.m. and Saturday at 2 p.m.; through 7/23; $37.50. **Mitzi E. Newhouse**, Lincoln Center, 150 West 65th Street (239-6200).

SYMPTOMS—Danielle Fenton's play explores two haplessly complicated couples (one married, the other would-be adulterers), wrestling with sexuality, hypochondria, addiction, household pets, and each other) directed by Vivian Sorenson. Featured in the cast are Jamie DeLorenzo, Danielle Fenton, Marty Grabstein, and Jamie Richards. Thursday and Friday, 6/18 and 19, and Saturday, 6/27 at 8 p.m.; Sunday, 6/28, at 7 p.m.; $10. An Inherent production at the West Bank Cafe Theater, 407 West 42nd Street (695-6909).

WEIRD ROMANCE—Composer Alan Menken collaborates with lyricist David Spencer on this musical adaptation of Alan Brennert's book; directed by Barry Harman. Featured in the cast of this science fiction/romance are Ellen Greene and Jonathan Hadary. Tuesday through Saturday at 8 p.m.; Sunday at 3 p.m. and 7:30 p.m.; through 7/5; $26 to $30. At the **WPA Theatre**, 519 West 23rd Street (206-0523).

WHAT HAPPENED WAS... Tom Noonan's comedy, about two people who go on a date with a complete misunderstanding. Featured in the cast are Karen Sillas, Leonard Finger, and Raelle Koota. At the **Paradise**, 64 East 4th Street (979-7362).

OFF OFF BROADWAY

ANNA, THE GYPSY SWEDE—Viveca Lindfors returns to the New York stage in her one-woman show, which she wrote, and tells the story of a courageous woman who immigrates to the United States in 1868 and recreates her life in Sweden and Michigan. Through 6/28; $10; phone theater for times. **Theater for the New City,** 155 First Avenue (254-1109).

ANTIGONE—A new translation of Jean Anouilh's *Antigone,* about a young woman entering into verbal combat with King Creon; directed by Hilary Six. Thursday–Saturday at 8; $10; through 6/21. **Avalon Repertory**, 2744 Broadway, at 105th St. (316-2668).

BILLINGS FOR THE DEFENSE—Calvert Parlatto's mystery about a Native American detective who tries to solve the murder of a family and is hindered by the manipulations of a criminal lawyer; directed by Richmond Shepard; with an ensemble cast of four. Tuesday through Saturday at 8 p.m.; Sunday at 5 p.m.; $10; through 6/21. **29th Street Playhouse**, 212 West 29th Street (465-0575).

THE BITTER TEARS OF PETRA VON KANT—In commemorating the 10th anniversary of Fassbinder's death, the Via Theater presents his classic; directed by Brian Jucha; featuring Tina Shepard as Petra von Kant. Wednesday–Sunday at 8; through 6/28. **Petra von Kant's residence**, 85 East 4th Street (481-3650).

BOMBING THE CRADLE—Mahmoud Karimi-Hakak's tale about the Gulf War; directed by David Willinger.

Thursday through Sunday at 8 p.m.; through 6/31; $5. At the **Theatre for the New City**, 155 First Avenue (254-1109).

CLAY—Judith Hawkins stars in Julie Balloo's play about a woman in the suburbs who, after a nervous breakdown, finds herself with a disintegrating marriage; directed by Deanna Duplechain. Thursday–Sunday at 8; through 6/21; $9. A **Michael Carsons Production**, 254 West 54th Street (268–1474).

CLOSE TIES—Elizabeth Digg's drama about a family coming to grips with how to provide for their aging, perhaps senile, matriarch; directed by Rusty Owen; with an ensemble cast of eight. Wednesday through Saturday at 8 p.m.; Sunday at 2 p.m.; $10. **Kampo Center**, 31 Bond Street (645-2274).

THE COURSE OF IT—Neena Beber's play explores the difficulties of love within a society of decay. Directed by Beth Schachter; starring Adrienne Shelly and Mark Tymchyshyn. Wednesday through Friday at 8; Saturday at 6 and 10; Sunday at 8; through 6/21; $10. A Missing Children's Theater Production at the **Ohio Theater,** 66 Wooster Street (929-6092).

FLAMING IDIOTS—Written and directed by Tom Rooney, this award-winning play is a contemporary farce in the door-slamming, murder-scheming, where-do-we-hide-the-body tradition. With an ensemble cast of eight. Thursday and Friday at 8 p.m.; Saturday at 7 p.m. and 10 p.m.; Sunday at 7 p.m.; $10; through 6/21. **Tada Theater**, 120 West 28th St. (974-7250).

FRANK'S LIFE—Mark Dunn's play in which a man discovers that his life is a television show, and it's not being renewed for next season; directed by Laura Josepher. With Barbara Bayer, David Csizmadia, Bob Dillon, Edward Hughes. Friday, Saturday, Sunday at 7; through 8/16; $10. **Thirteenth Street Repertory Company**, 50 West 13th Street (675-6677).

A FRESH OF BREATH AIR—Dale Stein's new play, in which she also stars and performs music, evolves around a collection of unlikely men and women, gathered in an unusual café; directed by Christopher Ashley. Wednesday through Saturday at 8 p.m.; Sunday at 3 p.m.; through 6/21; $15. At the **Playhouse 125**, 125 West 22nd Street (279-4200).

GOD'S COUNTRY—Steven Dietz's mix of surrealism and headline news, a fistful of hate and resentment made in the United States; directed by Leonard Foglia, and using twelve actors to play 44 roles. Thursday through Sunday at 7:30 p.m.; through 6/21; $12.**LaMaMa,** 74A East 4th Street (475-7710).

THE GREENING OF ROSITA—Katherine Lennart's play about a community's attempt to rid its homes of criminals. 6/18, 19, 20, 21, 25, 26, 27, 28; Thursday through Sunday at 7 p.m.; $10. **Mazur, at Asphalt Green** (664-0654).

THE GRUFF TRIAD—"Yes, But Is It Theater?" festival continues with James Godwins's play focusing on a men's-movement seminar with trolls, goats, and Chronos, the god of time. With an ensemble cast of five. Wednesday–Sunday at 8; plus Saturday at 10:30; through 6/21; $12. At **Soho Rep,** 46 Walker Street.

THE HOSTAGE—Using experimental techniques, music, dance, and improvisation, the Irondale Ensemble Project presents an updated version of Brendan Behan's classic about the political conflicts in Ireland, directed by Jim Niesen and Barbara Mackenzie-Wood. Wednesday–Saturday at 8; Saturday at 2; through 6/20. $15 for Friday and Saturday performances; contribution requested for all other performances. **House of Candles**, 99 Stanton Street (353-3088).

KANASHIBETSU—Japanese film/TV director Soh Kuramoto makes his theatrical debut as author/director of this drama about an imaginary coal-mining town in Japan. In Japanese with projected English translation. Wednesday–Saturday at 7:30; Sunday at 3 and 7:30. (Note: no performance on Wednesday, 6/17). $15, $20. At **LaMama**, 74A East 4th Street (254-6468).

LIFE DURING WARTIME—Wesley Brown's play baseed, in part, on the events surrounding the death of a young black man who died after being arrested for scrawling graffiti. Directed by Rome Neal. Featured in the cast are Betty Vaughn, Larry Gilliard, and George Raboni. Thursday through Saturday at 7:30; through 7/19. (Note: no performances on 6/27 and 7/4. Added performances on Sunday, 6/28, 7/12, and 7/19 at 4.) $10. At **The Nuyorican Poets Cafe**, 236 East 3rd Street (465-3167).

LINE—Israel Horovitz's play about five people who want to be first in line, directed by Doug Lieth. Wednesday, Saturday, Sunday at 9:30; $10. With Sonia Pilcer's *I-Land*, monologues in and about the Big Apple; Thursday and Friday at 9:30 p.m.; $10. **13th Street Theater**, 50 West 13th Street (675-6677). ● ●

A LITTLE SOMETHING TO EASE THE PAIN—Rene R. Aloma's exploration of exile and return to Cuba, produced and directed by Aphrodite Clamar; with a cast of nine. The playwright left Santiago at fifteen, emigrating to Canada. Wednesday through Saturday; 6/17 to 6/28 at 8 p.m.; 6/20, 6/21 at 2 p.m.; $10. A New York Puerto Rican Traveling Theater production in both English and Spanish at the **Harold Clurman Theater**, 412 West 42nd Street (279-4200).

LOOKING BACK IN ANGER—John Osborne's drama about the battle lines between the sexes and classes in 1950s England. Directed by Anne Carroll. Featuring Robert F. Cole in an ensemble cast of five. Wednesday through Saturday at 8; Saturday and Sunday at 3; through 6/28; $12. At the **Westbeth Theatre Center,** 151 Bank Street (718/260-8652).

MAKING WAVES—An evening of short plays by lesbian and gay playwrights: Keith Angora's *At Sunset*; Janis Astor del Valle's *Where the Senoritas Are;* Carol Polcovar's *A Fool for Fantasy*; Rosemary McLaughlin's *The Red Watgon*; Bill McLaughlin's *A Winter Beauty*, and Steve Ridgeway's *Nick and Norman*. Thursday through Saturday at 8 p.m.; $10. At the **Duality Playhouse**, 110 West 23rd Street (770-3051).

MARAT/SADE—Peter Weiss's play about the persecution and assassination of Jean-Paul Marat as performed by the inmates of the Asylum of Charenton under the direction of the Marquis de Sade; directed by Marc Geller; with an ensemble cast of 26. Wednesday–Saturday at 8; Sunday at 7; $10. **Howard Clurman Theater**, 412 West 42nd Street (279-4200).

LAS MARIPOSAS SON LIBRES—Jose Luis Alonso's Spanish translation of Leonard Gershe's play *Butterflies Are Free* focuses on a blind young man who wants to be independent from his dominating mother until he meets an attractive girl who lives next door; directed by Anita Velez; with an ensemble cast of four. Saturday at 8; Sunday at 4; through 6/28; $8. **Latin American Theatre**, 172 East 104th Street (246-7478).

THE MERRY WIVES OF WINDSOR—Shakespeare's comedy of love and lechery; directed by Barbara Vann; with a cast of eighteen. Wednesday–Saturday, through 6/27 at 8; Sunday, 6/14 at 3; $5 and $10. **Medicine Show,** 81 East 2nd Street (254-3566).

NEBRASKA—Keith Reddin's play focuses on living in the shadow of a nuclear installation,directed by Graf Mouen; with a cast of four. Wednesday through Saturday at 8 p.m.; Sunday at 7 p.m.; $12. At the **Theatre Row Theatre**, 424 West 42nd Street (279-4200).

NO RIDERS—Mark Scharf's play is about being trapped and haunted by the past, but perhaps even more haunted by the future; directed by Dan Murray. Wednesday through Saturday at 8 p.m.; Sunday at 3 p.m. Monday, 6/29 at 8 p.m.; $10. With Kerry O. Burns, Greg James, David Holcomb, and Stacy Lauren; through 7/3. **Conservatory Theater**, 591 Broadway, at Houston Street (924-0077).

OTTAYAN, THE LONE ELEPHANT—Kavalam Narayana Panikkar's play, which he also directed, is about a man who escapes into the forest and is confronted with a wild elephant. With Teviot Fairservis, Robert Maniscalco, and Karren Williams. Thursday–Sunday at 8; Sunday at 3; Tuesday at 8; $10. **St. Mark's Theater**. Second Avenue and 10th Street (533-4650).

THE PLAY'S THE THING—Set in a hotel room overlooking the Italian Riviera, Ferenc Molnar's comedy is a voyeuristic romp through the offstage lives of a glamorous theater crowd. Directed by Betsy Johnson. Wednesday through Saturday at 8 p.m.; Sunday at 7 p.m.; through 6/21; $10. At the **Enchanted Basement**, 422 West 57th Street (877-2988).

THE PLOUGH AND THE STARS—Set in Ireland at the time of the Easter Rebellion, Sean O'Casey's play explores how the residents of a Dublin tenement cope with the daily grind of poverty. Directed by John Grabowski. Thursday through Saturday at 8 p.m.; Sunday at 7 p.m.; through 6/27; $12. **The Acting Studio, Inc.**, 29 East 19th Street (228-2700).

THE RED SIGNAL—Agatha Christie's murder mystery, directed by Fred Fondren; with a cast of five. Thursday–Saturday at 8; $10; through 8/1. At the **Prometheus Theatre**, 239 East 5th Street (477-8689).

THE ROVER—Aphra Behn's comedy about a philandering captain in Mardi Gras New Orleans, with an ensemble cast of eighteen. 6/17, 18, 19, 20, 23, 24, 25, 26, and 27, at 8 p.m.; Saturday and Sunday, 6/20, 21, 27, 28 at 2; $10. **SusanBloch Theater** (719-9393).

SHE WHO ONCE WAS THE HELMET-MAKER'S BEAUTIFUL WIFE—Peter Halasz stars as his Hungarian grandmother enduring the final hours of her long life only to conclude that "every moment not spent crying is a waste of time." Written and directed by Halasz with Seth Tillett; with an ensemble cast of five. Wednesday through Sunday at 8; through 6/28; $12. **The Performing Garage,** 33 Wooster Street (966-3651).

SLIPPING THROUGH THE CRACKS—Kevin Chamberlin, Michael Gans, and Richard Register's new musical, in which they also star, about the evolution of the contemporary generation. Thursday through Sunday at 8; through 6/25; $10. At **The Courtyard Playhouse,** 39 Grove Street (967-7711, ext. 5058).

THE STRIKE OF '92—With music by Sean Burke and Martin Fluger, this play is the story of the Homestead Steel Strike of 1892 against the Carnegie Steel Company. With a cast of ten actors portraying more than 40 characters. Friday and Saturday at 8 p.m.; Sunday at 3 p.m.; Monday at 7 p.m.; through 6/28; $10. At the **Nat Horne Theatre Studios,** 442 West 42nd Street (268-9638).

TAKE ME HOME—Manhattan Class Company continues its season with Fay Simpson's play in five parts (6/17 to 6/24), all at 8 p.m.; (no performance 6/18) and Sunday, 6/21 at 7 p.m.; $10. **Manhattan Class Company,** 120 West 28th Street (727-7722).

T'GETHER—Terry Wyche, Jonathan Russo, Nancy Guarino star in Gary Beck's play about an interracial couple, a black activist and a feminist. Wednesday–Saturday at 8; Saturday, Sunday at 3; through 6/21; $12. **Sidewalks,** 40 West 27th Street (481-3077).

TONY 'N' TINA'S WEDDING—A wedding at St. John's Church, **81 Christopher Street**; then a reception at **147 Waverly Place**, with Italian buffet, champagne, and wedding cake. Wednesday–Sunday at 7; Saturday and Sunday at 2; phone for prices (279-4200). ● ●

TRAGIC STRAIGHT MAN—M. Doughty's saga about an unfathomably bland man obsessed with Charles Mingus. Directed by Christina Fallon. With Chris Baskos, Terry O'Riley, and Tom Valetti. Thursday through Sunday at 8; through 7/2; $8. At **The Sidonia Milano Atrium,** 64 West 11th Street (475-5922).

TRUST ME—Willard Simms's black comedy about a fame-obsessed world where women, children, and convicted murderers vie for the opportunity to win valuable prizes on a television game show. Directed by Renner Davis; with an ensemble cast of seven. Thursday through Saturday at 8 p.m.; Sunday at 7 p.m.; through 6/28; $10. At the **Madison Avenue Theatre,** 162 Madison Avenue, between 32rd and 33rd Streets (447-1363).

UNCLE VANYA—Translated by Constance Garnett, Chekhov's play presents issues relevant to our life today; directed by Brenda Lynn Bynam, with a cast of eight. An Oasis Theater production at the **Play Ground Theater**, 230 East 9th Street (673-3706).

VANQUISHED BY VOODOO—Written and directed by Laurie Carlos, this celebration of survival molds a new mythology for Harlem . . . where the Muse is Duke Ellington, the music is rap, the stoop is Home, and the mattress hides the bank. With an ensemble cast of seven Wednesday through Saturday at 8 p.m.; $15. **Dwyer Warehouses,** Saint Nicholas Avenue and West 123rd Street (274-8123).

WHITE GLOVES AND PARTY MANNERS—Amy Brentano's play about a woman's struggle to solve her unfilfilled relationship with her mother; directed by Jesse Ramos; with a cast of twelve. Wednesday–Saturday at 8; Sunday at 3 p.m.; $10; through 6/28. **Synchronicity Space**, 55 Mercer Street (777-4327).

WOUNDED DREAMERS QUESTING FOR LOVE—Anthony Ciccotelli's 100-minute work of scenes and monologues, which explores sex, love, connection, identity and art in the age of AIDS. Directed by Gary Matthew Binnie; with an ensemble cast of six. Thursday at 7; Friday and Saturday at 7 p.m. and 10 p.m.; Sunday at 3 p.m.; through 6/21; $10. At **The Pelican Studio Theatre,** 750 Eighth Avenue (242-0352).

NEW YORK TICKET SERVICE

For information regarding theater, dance, and concert tickets, call 880-0755 Monday through Friday from 10:30 a.m. to 4:30. *New York* Magazine will be happy to advise you of their availability.

ART
EXHIBITIONS

COMPILED BY EDITH NEWHALL

GALLERIES

During summer months, galleries are generally open Mon.–Fri. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

ROBERTO AIZENBERG—Surrealist paintings and drawings by an Argentinian artist; through 6/30. CDS, 76 E. 79th St. (772-9555).

GEORG BASELITZ—Paintings from the 1970s that depict classical subject matter, including portraits, interiors, birds, and landscapes, through 6/26, at Werner, 21 E. 67th St. (988-1623) and pastels, watercolors, and ink and graphite drawings, through 6/26, at Marks, 1018 Madison Ave. (861-9455).

DANIEL BERLIN—Paintings and monotypes based on Buddist teachings, in a series titled "Unseen Rain"; through 7/2. Kent, 47 E. 63rd St. (980-9696).

SUZANNE BOCANEGRA—Recent sculpture and collages; through 7/3. Munroe, 9 E. 84th St. (249-5480), Wed.–Sat. 12–5.

ELENA PRENTICE—Recent watercolors that depict views through windows; through 7/2. Coe Kerr, 49 E. 82nd St. (628-1340).

ZHU QIZHAN—Recent paintings of landscape, flowers, and fruit in ink and color on paper, by this 101-year-old Chinese artist who lives in Shanghai; through 6/27. Wender, 3 E. 80th St. (734-3460).

JAMES ROSENQUIST—His early paintings of everyday objects in unlikely juxtapositions; through 7/11. Gagosian, 980 Madison Ave. (744-2313).

ELDAD SHAALTIEL/JANEK KONARSKI—A bunker constructed from glass/Monochromatic oil paintings on wood. Through 6/27. Urdang, 23 E. 74th St. (288-7004).

EDUARD SCHTEINBERG—Paintings that combine geometric and figurative elements; through 6/26. Bernard, 33 E. 74th St. (988-2050).

DAVID SMITH—Sculpture and drawings from several of his major series; through 6/26. Knoedler, 19 E. 70th St. (794-0550).

57th Street Area

GEORGE BELLOWS—Lithographs that depict such characteristic subjects as the prize fight, New York City street life, and portraits of the artist's family and friends; through 6/27. Sheehan, 41 E. 57th St. (888-4220).

ANTHONY BENNETT/ANDREAS SCHNEIDER—Recent earthenware sculpture by both; through 7/11. Clark, 24 W. 57th St. (246-2205).

ALAN BRAY—Small-scale paintings of landscapes in Maine in casein on panel; through 7/3. Schmidt-Bingham, 41 W. 57th St. (888-1122).

ELIZABETH ENDERS—New abstract paintings in which fields of color are traversed by horizontal bands of vertical brushstrokes; 6/17–7/25. Ulysses, 41 E. 57th St. (754-4666).

WILLIAM GARBE/ARTHUR MONES—Large-scale watercolors of birds and seashore life/Black-and-white photographs of the gallery's artists; 6/17–8/30. McCoy, 41 E. 57th St. (319-1996).

ALBERTO GIACOMETTI—Studies drawn from art in the Louvre, such as Egyptian sculptures, Byzantine works, and works by Michelangelo and Rembrandt, executed circa 1935–48; 6/18–8/15. Yoshii, 20 W. 57th St. (265-8876).

FRIEDENSREICH HUNDERTWASSER—Lithographs, serigraphs, Japanese color woodcuts, Rotaprint offsets, and multi-media prints that depict his characteristic mazes of bright, often contrasting colors; through 7/3. ACA, 41 E. 57th St. (644-8300).

RON JANOWICH/FREDERIC THURSZ—Recent paintings by these two artists that share similarities in gesture, color, and density of paint; through 7/31. Lelong, 20 W. 57th St. (315-0470).

CYNTHIA KNOTT—Seascape paintings inspired by the artist's observation of the ocean off the eastern end of Long Island; through 6/27. De Nagy, 41 W. 57th St. (421-3780).

STU KRAFT/JEFFREY MARON—Recent furniture/Recent jewelry. Through 7/3. Heidenberg, 50 W. 57th St. (586-3808).

CREIGHTON MICHAEL—Recent sculpture constructed from found conifer branches and transluscent paper, plus related drawings; through 6/27. Littlejohn/Sternau, 41 E. 57th St. (980-2323).

GUNNAR NORRMAN—Drawings and drypoints by this Swedish artist who was formally trained as a botanist before turning to art; through 6/27. Fitch-Febvrel, 5 E. 57th St. (688-8522).

PABLO PICASSO—Prints from every period of his career, from the collection of Marina Picasso; through 7/30. Krugier, 41 E. 57th St. (755-7288).

FRANK STELLA—A suite of twelve collage multiples, incorporating lithography, linoleum cut, silkscreen and rubber relief, oil pastel, and oil paint; through 6/27. Exhibition Space, 50 W. 57th St. (315-5100).

SoHo and TriBeCa

SERDAR ARAT—Paintings of abstracted landscapes on shaped canvases; through 6/28. Katzen, 475 Broome St. (966-4469).

DIMITRI BEREA—Oil paintings, watercolors, and drawings that are a synthesis of Impressionism and Fauvism; through 6/30. Ergane, 469 W. Broadway (228-9600).

DAVID CARRINO—Works in stretched silk created in response to the death of the artist's friend; 6/19–8/1. Wooster Gardens, 40 Wooster St. (941-6210).

AMY CHENG—Paintings that depict monumentalized vegetables and fruits; through 7/31. C & A, 96 Spring St. (431-8664).

ROBERT CRONBACH—A retrospective of sculpture by this 83-year-old artist; through 7/11. Humphrey, 594 Broadway (226-5360).

IAN DAVENPORT—New abstract paintings by a young English artist; through 6/27. Kasmin, 580 Broadway (219-3219).

DOUGLAS DAVIS—An installation titled "Redness" that crams all of the artist's memoirs of the past five years into one room; 6/20–7/17. Feldman, 31 Mercer St. (226-3232).

NANCY DROSD/SUSANNA BRISELLI—Black-and-white paintings of Sumo wrestlers/Hand-painted black-and-white photographs of still life and landscape. Through 6/27. Witkin, 415 W. Broadway (925-5510).

JULIA FISH—Paintings that depict close-up images of nature and landscape; through 6/27. Lipton, 67 Prince St. (925-7140).

SUSAN FRECON—New watercolors; through 6/30. Markey, 55 Vandam St. (627-4446), Tue.–Fri. 11–5.

VIOLA FREY—New ceramic works, including plates, benches, wall tile pieces, and drawings; through 7/31. Hoffman, 429 W. Broadway (966-6676).

KENJI FUJITA—New works; through 7/31. Luhring Augustine, 130 Prince St. (219-9600.

CHARLES GARABEDIAN—Paintings that depict stylized figures in abstracted landscapes, inspired by the artist's re-reading of the *The Iliad*; through 7/10. Louver, 130 Prince St. (925-9205).

GUERCINO (GIOVANNI FRANCESCO BARBIERI)—Drawings of historical and religious subjects and scenes from nature and daily life, on loan from the British Royal Collection at Windsor Castle; through 8/1. The Drawing Center, 35 Wooster St. (219-2166).

PETER HALLEY—New paintings that incorporate an expanded range of color and configurations; through 6/27. Gagosian, 136 Wooster St. (228-2828).

MATT HECKERT—An installation of large machines that are computerized to create sound; through 6/27. Germans Van Eck, 420 W. Broadway (219-0717).

WILLIAM KATAVOLOS/YIGAL OZERI—A collaborative installation titled "The Chemical Villa and The Hanging Garden" by the architectural theorist and designer Katavolos and artist Ozeri; through 6/30. Bitter-Larkin, 597 Broadway (219-0150).

SHERRY KERLIN/THOMAS VINTON—Recent paintings and drawings by both; through 7/11. Bridgewater-/Lustberg, 529 Broadway (941-6355).

GARY KOMARIN—Multi-layered abstract paintings; through 6/27. Klarfeld Perry, 472 Broome St. (941-0303).

MARCUS LEATHERDALE/WELLINGTON REITER—New works that explore the human body as a sculptural form/A site-specific installation of found objects, including a 50-foot antique racing scull, rubber bricks, and outboard motors. Through 7/24. Roger, 136 Prince St. (966-4017).

ANN LEDY/ERIC STOTIK—Geometric drawings on constructions of rice paper/Figurative paintings on paper. Through 7/18. Jamison Thomas, 588 Broadway (925-1055).

ALFRED LESLIE—His figurative "Red Paintings" executed between 1973–75; through 6/27. Flynn, 113 Crosby St. (966-0426).

JILL LEVINE—Painted sculpture; through 6/27. Fiction-/nonfiction, 21 Mercer St. (941-8611).

JOHN LINDELL—Works that explore the conflict between homosexual lust and political affiliation, using flags, banners, and columns of text; through 6/27. Cugliani, 40 Wooster St. (966-9006).

HUNG LIU—Paintings and sculpture based on turn-of-the-century photographs of young prostitutes in China; through 6/27. Steinbaum, 132 Greene St. (431-4224).

KWONG LUM—Gestural abstract paintings on raw canvas; through 7/31. Rosenberg, 115 Wooster St. (431-4838).

JOHN MACWILLIE—Plastic boxes that contain various materials in states of transformation, in a series titled "The Calaveras Cantos: A book of origins"; through 6/30. Morrison, 59 Thompson St. (274-9059).

ILONA MALKA—Paintings that depict isolated personal symbols within a stage-like setting; through 6/30. Helander, 415 W. Broadway (966-9797).

STEVE MILLER—New paintings and drawings; through 7/3. Wimmer, 560 Broadway (274-0274).

ROBERT MORRIS—Recent felt sculptures and one felt piece from the 1970s; through 6/27. Sonnabend, 420 W. Broadway (966-6160).

GUSTAVO MUNROY/ALBERTO VENEGAS—Painted woodblocks/Fresco paintings on stones that have fallen from old buildings. Through 6/27. Cavin-Morris, 560 Broadway (226-3768).

IRINA NAKHOVA—Constructions that consist of fragmented pieces that represent male and female segments of the face and body; through 6/30. Kind, 136 Greene St. (925-1200).

MARKUS OEHLEN—Large-scale drawings; through 6/26. Nolan, 560 Broadway (925-6190).

TIM ROLLINS AND K.O.S./YOKO ONO—Recent collaborative paintings inspired by Stephen Crane's *The Red Badge of Courage*, Franz Kafka's *Amerika*, and other classic works of literature; through 6/27/Works from the series "Endangered Species 2319-2322"; through 6/27. Boone, 417 W. Broadway (431-1818).

ADAM ROLSTON—An installation that examines contemporary anti-Semitism and xenophobic hate, particularly towards homosexuals; through 7/3. Fawbush, 76 Grand St. (274-0660).

CHRISTY RUPP/GARY SCHNEIDER—Recent sculpture that focuses on pollution and its effect on the environment/Photographs derived from 18th and 19th-century engravings and watercolors. Through 6/27. P.P.O.W., 532 Broadway (941-8642).

ALAN SCARRITT—Drawings and sculptures that combine photography, text, light, steel, and glass; through 6/29. Engelhorn, 591 Broadway (966-6882).

JULIAN SCHNABEL—New paintings from his "Hurricane Bob" series; through 6/26. Pace, 142 Greene St. (431-9224).

PURVIS YOUNG—Drawings on the pages of discarded books by this self-taught Miami artist; through 6/27. Ricco/Maresca, 105 Hudson St. (219-2756).

ELYN ZIMMERMAN—New sculpture; through 7/11. 65 Thompson Street, 65 Thompson St. (219-2219).

JOHN ZINSSER—Non-objective paintings that emphasize a blunt, literal use of materials; through 6/30. Koury, 89 Greene St. (334-5155).

Other

SIMON DORRELL—Paintings and drawings of the Cotswold Gardens, including the Prince of Wales's garden; through 9/30. Wave Hill, 675 W. 252nd St. (549-3200).

SPRING HURLBUT—Recent sculpture that investigates the origins of architectural ornamentation, incorporating ornamental molding, bones, eggs, horns, and other materials; through 6/26. Municipal Art Society, 457 Madison Ave. (206-6674).

EDWARD MASLER/RICO WEBER—Recent abstract paintings/Wall reliefs in plaster and wood. Through 7/11. The Gallery, 30 Bond St. (505-9668).

HAROLD SHAPINSKY—A retrospective of Abstract Expressionist paintings; through 6/27. The National Arts Club, 15 Gramercy Park South (475-3424), Mon.–Sat. 12–6.

GROUP SHOWS

Madison Avenue and Vicinity

ADELSON—The Mark Hotel, 25 E. 77th St. (439-6800). "The Poetic Trace: Aspects of British Abstraction Since 1945," with paintings by Davie, Hitchens, Hodgkin, Nicholson, Scott, others; through 6/27.

BERRY-HILL—11 E. 70th St. (744-2300). Landscape paintings by Bellows, Henri, Sloan; through 6/27.

SPANIERMAN—50 E. 78th St. (879-7085). "In the French Spirit: American Artists in France, 1875–1925"; "American Modern and Contemporary Artists, 1920s–1980s"; through 6/27.

STONE—48 E. 86th St. (988-6870). Recent works by gallery artists; through 7/1.

YORK—21 E. 65th St. (772-9155). "An Eye for Detail: Trompe L'Oeil and Exactitude in American Art," with works by Decker, Harnett, Hill, R. Peale, Lucioni, others; through 6/26.

57th Street Area

ASSOCIATED AMERICAN ARTISTS—20 W. 57th St. (399-5510). Works on paper celebrating the pleasures of food, by Bacon, Dickson, Dine, Lozowick, Marsh, Sloan, Thiebaud, Warhol, others; through 7/3.

BALDACCI-DAVERIO—41 E. 57th St. (826-4210). "A Short History of Modern Italian Sculpture," with works by Boccioni, Chia, Fontana, Manzu, Marini, Rosso, others; through 6/28.

BLUM HELMAN—20 W. 57th St. (245-2888). "The Figure," with works by Abakanowicz, Cemin, De Kooning, Gormley, Hunt, Knowlton, Lichtenstein, Oppenheim; through 7/25.

BORGENICHT—724 Fifth Ave. (247-2111). Works by Romberger, Toepp, White; through 7/31.

EMMERICH—41 E. 57th St. (752-0124). Table-top sculpture by Alechinsky, Arp, Calder, Di Suvero, Ginnever, Hepworth, Noguchi, Picasso, Wilmarth, others; though 6/26.

DRUTT—724 Fifth Ave. (974-7700). "Sculpture in Motion," with works in clay, glass, bronze, and steel, by Bernstein, Ellis, Gropper, Jurs, Kaneko, Natzler, Sperry, Warashina; through 7/10.

FISCHBACH—24 W. 57th St. (759-2345). Recent paintings and works on paper by Arnold, Blaine, Dixon, Dodd, Forrester, Hagin, Nick, Rickert, Wilson, others; through 8/21.

FORUM—745 Fifth Ave. (355-4545). Figurative paintings by Bluemner, Evergood, Feltus, Gillespie, Grosz, Hopper, Shinn, others; through 8/30.

FRENCH—24 W. 57th St. (247-2457). Paintings by Bogaev, Dunlap, Duval, Gregor, Rovegno, Sprung, Sullivan, Winn; 6/22–8/31.

HARBOR—24 W. 57th St. (307-6667). Etchings, wood engravings, and lithographs by 19th and 20th-century artists, including Benton, Hopper, Sloan, Whistler, Wood, others; through 7/24.

MCKEE—745 Fifth Ave. (688-5951). Works by gallery artists; through 6/26.

MILLER—41 E. 57th St. (980-5454). Paintings by Diamond, Fishman, Heilmann, Korman, Piffaretti; through 7/31.

PRATS—24 W. 57th St. (315-3650). Works by Aguilar, Amat, Cotanda, Lledos, Perejaume, Usle, Zush; through 6/27.

RAYBURN FOUNDATION—41 E. 57th St. (832-7540). Sculpture by Boccioni, Chia, Gemito, Fabbri, Fazzini, Paladino, Raphael; through 6/28.

REECE—24 W. 57th St. (333-5830). Paintings by Benaim, Bruane, Kaupelis; through 7/7.

ROSS—50 W. 57th St. (307-0400). Works by artists who use transparent material in a variety of forms, including Grimes, Hristoff, Knowlton, Minter, Sonnier, Wilmarth, others; through 6/26.

ST. ETIENNE—24 W. 57th St. (245-6734). Three separate exhibitions, with works by Bombois, Kane, Moses, Grosz, Klimt, Kokoschka, Schiele, others; through 9/4.

TATISTCHEFF—50 W. 57th St. (664-0907). "Isolation," with paintings by Chapman, Davis, Hannah, McCleary, Radford, Supplee, Van Wieck, others; through 6/30.

TILTON—24 W. 57th St. (247-7480). "Through the Looking Glass," with works that explore issues of interactivity, 'cyberpunk' aesthetics, and virtual reality, by D'Amato, Gibson/Ashbaugh, Halley, Grey/Huff, Krueger, Penny, others; through 7/3.

SoHo and TriBeCa

A/C PROJECT ROOM—580 Broadway (226-7271). "An Esemplastic Shift," with paintings and sculpture by Apfelbaum, Ball, Meyer, Spear, Szold, others; through 7/1.

ALA—560 Broadway (941-1990). Works by Accardi, Bainbridge, Boetti, Chandler, Flavin, Gormley, Vedova; through 7/30.

ALEXANDER—59 Wooster St. (925-4338). Works by Bordo, Dorner, Guzman, Lemieux, Mullican, Raetz, Ruckriem, Zaugg; through 7/10.

ARENA—128 Wooster St. (226-1420). New paintings by Hyde, Lomberg, Marcaccio; through 7/3.

BEITZEL—102 Prince St. (219-2863). Invitational show, with works by Bradford, Cereijido, Cyphers, Lloyd, Ross; through 7/3.

BROWN—23 Watts St. (219-1060). "Paper," with works on paper by Bowen, Fisher, Kalina, Jenssen, Nozkowski, Westfall; through 7/31.

BURGIN—130 Prince St. (941-6435). Works by Dujourie, Silverthorne, Stadtbaumer, Whiteread; through 7/3.

ERGANE—469 W. Broadway (228-9600). Works by Aranz-Bravo, Basquiat, Francis, Haring, Kafanov, Mabe, Pizzi; through 6/30.

ESMAN—575 Broadway (219-3044). Works by Barrette, Bieber, Ellis, Ross, Simmons, Wides; through 6/27.

KLAGSBRUN—51 Greene St. (925-5157). Works by Lidrbach, Mosher, Oppenheim; through 6/30.

LE CAPELLAINE—252 Lafayette St. (431-3914). "E.S.P.," with works by Bartell, Branca, Goldstein, Maul, Oppenheim, Seidler, others; through 7/4.

LEDISFLAM—584 Broadway (925-2806). Works on paper by Acheson, Harrison, Mannarino, Masters, Sillman, others; through 6/27.

LENNON, WEINBERG—580 Broadway (941-0012). Works by Kalina, Korman, Meyer, Morales, Rousselot, Roosen; through 7/31.

LUHRING AUGUSTINE—130 Prince St. (219-9600). Works by McCarthy, Pensato, Rainer; through 7/31.

MARCUS—578 Broadway (226-3200). Works by gallery artists and an installation work by Susan Chrysler White; through 6/27.

PERLOW—560 Broadway (941-1220). Works by gallery and invited artists; 6/18–9/9.

POSTMASTERS—80 Greene St. (941-5711). "Morality Cafe," with works by Chambers, Finch, Harrison, Sheehan, others; through 7/18.

ROSEN—130 Prince St. (941-0203). Works by Di Benedetto, Grodesky, Halley, Parrino; through 6/27.

SERMAS—19 Greene St. (431-5743). Works on paper by Edwards, Frehm, Hettmansperger, Manter, Siegel; through 6/27.

SHAFRAZI—130 Prince St. (274-9300). "The Other Side," with works by Diamond, DiBenedetto, Miller, Ray, Wolfe, others; through 7/11.

SHAINMAN—560 Broadway (966-3866). Works in various mediums by Bowen, Ceccobelli, Coyne, Evergon, McCurdy, Simard, others; through 7/23.

SHAPOLSKY—99 Spring St. (334-9755). "In the Tradition, Part III," with works by Briggs, Calcagno, Cherry, Dehner, Kurtz, Laufer, Pavia, others; photographs of New York artists taken during the 1950s by Arthur Mones; through 7/31.

STARK—594 Broadway (925-4484). Sculpture that addresses the human body, by Costa, Gerritz, Mozenter; through 6/25.

STEINGLADSTONE—99 Wooster St. (925-7474). Works by Barney, Reveles, Rubins; through 7/31.

STELLWEG—87 E. Houston (431-5556). Works by Bravo, Elizondo, Ferraz, Palacios, Velarde, Yampolsky, others; through 6/27.

THREAD WAXING SPACE—476 Broadway (966-9520). "Mssr. B's Curio Shop," with works by Anker, Apfelbaum, Ireland, Pondick, Rockman, Silverthorne, Thek, others; through 7/11.

TOLL—146 Greene St. (431-1788). "Technorama," with works by Armstrong, Blair, Courtney, Edwards, Hoberman, Madsen, Rath, Scher, others; through 7/10.

TRENKMANN—189 Lafayette St. (274-8273). "Land," with paintings by Edelman, Kahn, Leaf, Martin, Price, Taylor, others; through 6/27.

WEISS—68 Laight St. (925-7313), Thu.–Sat. 12–6. "Mysterious Presence," with works by DeSando, Edwards, Johnstone, Morgan, Neumuth, Savidge;through 7/18.

Other

GREY ART GALLERY & STUDY CENTER—New York University, 33 Washington Place (998-6780), Tue., Thu., Fri. 11–6:30, Wed. 11–8:30, Sat. 11–5. "Out of the Opulent Past: Italian Treasures from the Etruscan Age to the Renaissance"; through 8/1.

WHITE COLUMNS—154 Christopher St. (924-4212). "Little Women/Little Men (markers of diminished lives)," with works by Baker, Biggs, De Jong, Pearlman, Scobel, others; "White Room Program: Shirley Irons, Jane Fine, Elizabeth Berdann"; through 6/28.

YWCA—610 Lexington Ave. (735-9735), Mon.–Fri. 11–7, Sat. 11–3. "Consumption," with works on the environment by Cyphers, Gordon, Harvey, Howland, Shaw, others; through 8/28.

PHOTOGRAPHY

BILL BRANDT/AART KLEIN—Vintage landscape photographs by both; through 7/24. Lowinsky, 575 Broadway (226-5442).

COWLES—420 W. Broadway (925-3500). Photographs by Burns, Plauto, Sturges; through 6/27.

DANZIGER—415 W. Bwy (226-0056. "American Photographs: Traditional Themes by Contemporary Photographers," with works by Davis, Leibovitz, Mann, Mapplethorpe, Misrach, Weber; through 7/31.

GANYMEDE—22 W. Houston St. (255-6755), suggested donation. Photographs by fifty people living with HIV/AIDS; through 6/30.

I.C.P. MIDTOWN—1133 Ave. of the Americas (768-4680), Tue. 11–8, Wed.–Sun. 11–6. $3.50; students and seniors $2. Through 7/26: "The Borders of Science: Photographs by Lennart Nilsson"; "Variants: Photographs by Penelope Umbrico"; "Comedians: Photographs by Arthur Grace."

KLEIN—594 Broadway (431-1980). Photographic works by Casebere, Leibowitz/Candyass, Reichek, Semmes; through 7/31.

LIEBERMAN & SAUL—155 Spring St. (431-0747). Photographs by Deroo, Svenson, Umbrico, Schneider; through 7/3.

E. IRA MCCRUDDEN—Black-and-white photographs that celebrate New York's fringe citizenry; through 7/3. Wessel O'Connor, 60 Thomas St. (406-0040).

NOSEI—100 Prince St. (431-9253). Photographic works by Brooks/Alexander, Dunning, Goldhagen, Reichek, Richter, Schneider, Wats, Welch, Welling; through 7/3.

LAURIE NOVAK—Large-scale color photographs of reconstructed images drawn from her own experiences; through 7/3. Baum, 588 Broadway (219-9854).

BAKU F. SAITO—Staged color photographs; through 7/1. Puchong, 36a Third Ave. (982-1811).

MICHAEL SPANO—Grids made up of multiple gelatin silver prints depicting photograms of tabloid headlines; through 6/30. Miller, 138 Spring St. (226-1220).

LOUIS STETTNER—Recent photographic collages that combine his own drawings, turn-of-the-century carte de visites, Metro tickets, and other images; through 7/2. Greenberg, 120 Wooster St. (334-0010).

STUX—163 Mercer St. (219-0010). Photographic landscapes by Clegg & Guttman, James, Fischli & Weiss, Leccia, Wall; through 7/31.

SWISS INSTITUTE—35 W. 67th St. (496-1759), daily 2–7, closed Wed. Photographs of American artists by Burckhardt, Isler, Kayser; through 6/30.

ZABRISKIE—724 Fifth Ave. (307-7430). "Multiple Exposure: The Group Portrait in Photography," with works by Arbus, Barney, Erwitt, Namuth, Penn, Winogrand, others; through 6/27.

MUSEUMS

AMERICAN CRAFT MUSEUM—40 W. 53rd St. (956-6047). Wed.—Sun. 10 a.m.–5, Tue. 10 a.m.–8. $4.50, seniors students $2, children under 12 free. Through 8/2: "Dale Chihuly's 'Niijima Floats.'" Through 9/30: "Robert Kushner's Changing 'Seasons.'" Through 8/2: "Frank Gehry: New Bentwood Furniture Designs." Through 7/26: "A Decade of Craft: Recent Acquisitions, Part I, Glass and Wood."

AMERICAN MUSEUM OF NATURAL HISTORY—CPW at 79th St. (769-5000). Sun.–Thu. 10 a.m.–5:45; Fri. and Sat. 10 a.m.–8:45. Suggested contribution $5; children $2.50. Gardner D. Stout Hall of Asian Peoples: 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India . . . Hayden Planetarium . . . Margaret Mead Hall of Pacific Peoples . . . Celestial Plaza . . . Hall of South American Peoples . . . Aurora Gem Collection. Through 6/30: "The Streets of Dai Fau: Arnold Genthe's Photographs of San Francisco." Through 1/17/93: "Global Warming: Understanding the Forecast."

AMERICAN MUSEUM OF THE MOVING IMAGE—35th Ave. at 36th St., Astoria, N.Y. (718-784-4520). Tue.–Fri. 12–4, Sat. and Sun. 12–6. $5; seniors $4; children and students $2.50. Through 9/6: "The Silhouette Selection: Recent Celebrity Photography."

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tue.–Sat. 11 a.m.–6 (Fri. until 8), Sun. noon–5. Closed Mon. $2; students and seniors $1. Through 6/28: "The Cosmic Dancer: Shiva Nataraja." Through 7/19: "Challenging the Past: The Paintings of Chang Dai-chien."

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Sat.–Thu. 10 a.m.–4:30, Sun. 11 a.m.–4:30. $3, $2 students, $1 seniors, free for children under 12. Through 8/2: "Artist in the Marketplace XII"; "Contemporary Painting and Calligraphy from Japan"; "The North American Trophy Room: Recent Works by Francisco Alvarado-Juarez."

BROOKLYN MUSEUM—200 Eastern Pkwy., Brooklyn (718-638-5000). Wed.–Sun. 10 a.m.–5. Donation $4; students $2; seniors $1.50. Through 12/13: "Biomorphism and Organic Abstraction in 20th-Century Decorative Arts." Through 7/26: "Recent Acquisitions of Prints and Drawings by Contemporary Artists." Through 9/6: "Jin Soo Kim: Grand Lobby Installation."

COOPER-HEWITT MUSEUM—Fifth Ave. at 91st St. (860-6868). Tue. 10 a.m.–9, Wed.–Sat. 10 a.m.–5, Sun. noon–5. $3; seniors and students $1.50; free Tue. after 5. Through 8/30: "The Cooper-Hewitt Collections: A Design Resource."

DIA CENTER FOR THE ARTS—548 W. 22nd St. (431-9232). Thu.–Sun. noon–6. Free. Installation by Dan Graham. Through 6/21: "Joseph Beuys: Arena, 1970–72." **393 W. Broadway**, Wed.–Sat. noon–6. Through 6/21: Walter De Maria's "Broken Kilometer." **141 Wooster St.**, Wed.–Sat. noon–6. Through 6/21: Walter De Maria's "The New York Earth Room."

FRICK COLLECTION—1 E. 70th St. (288-0700). Tue.–Sat. 10 a.m.–6, Sun. 1–6. $3, students and seniors $1.50. Children under 10 not admitted. Through 8/23: "An Album of Nineteenth-Century Interiors: Watercolors from Two Private Collections."

GUGGENHEIM MUSEUM—Fifth Ave., at 89th St. (423-3500). Closed for restoration; will re-open 6/28.

JAPAN SOCIETY—333 E. 47th St. (832-1155). Tue.–Sun. 11 a.m.–5. Suggested contribution $2.50. Through 7/2: "Japanese Folk Art: A Triumph of Simplicity."

JEWISH MUSEUM AT THE NEW-YORK HISTORICAL SOCIETY—170 Central Park West (399-3430). Sun., Tue., Wed., 11 a.m.–5, Thu. 11 a.m.–8, Fri. 11 a.m.–3. $4.50, seniors $3, children $1. Through 8/18: "Selections from the Jewish Museum's Collection." Through 7/19: "Bridges and Boundaries: African Americans and American Jews."

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500). Tue.–Thu. and Sun. 9:30 a.m.–5:15, Fri. and Sat. 9:30 a.m.–9. Contribution $6; children and seniors $3. Through 8/30: "Flowers and Leaves: The Ottoman Pottery of Iznik." Through 6/28: "The Samuel Eilenberg Collection of Indian and Southeast Asian Sculpture." Through 9/13: "Royal Art of Benin from the Perls Collection: Treasures from an African Kingdom." Through 6/28: "Helen Levitt." Through 10/25: "Modern Design: 1890–1990." Through 7/12: "Andrea Mantegna." Through 7/12: "Korean Ceramics from the Ataka Collection." **The Cloisters,** Fort Tryon Park (923-3700). Tue.–Sun. 9:30 a.m.–5:15. Medieval collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008). Tue.–Sat. 10:30 a.m.–5, Sun. 1–5. Suggested donation $5. Through 8/9: "Puss in Boots: Three Centuries of the Master Cat." Through 8/2: "Sketching at Home and Abroad: British Landscape Drawings, 1750–1850." Through 8/2: "Treasures from the Permanent Collections." Through 8/2: "Leaping the Fence: The English Landscape Garden."

MUSEUM OF AMERICAN FOLK ART—2 Lincoln Square (595-9533). Tue.–Sun. 11:30 a.m.–7:30, closed Mon. Free. Through 9/6: "Woven for Warmth: Coverlets from the Collection of the Museum of American Folk Art." Through 9/6: "The Art of Embellishment: Painted and Stencilled Masterworks from the Collection of the Museum of American Folk Art." Through 9/13: "Step Lively: The Art of the Folk Cane."

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9400). Daily 11 a.m.–6, Thu. to 9. Closed Wed. $7; students and seniors $4; Thu. 5–9 pay what you wish. Through 10/12: "Kaj Franck: Designer." Through 7/7: "Gertrude Käsebier, Photographer." Through 8/9: "Antoni Tapies in Print." Through 8/9: "More Than One Photography." Through 6/30: "Projects: Felix Gonzalez-Torres." Through 8/18: "Louis I. Kahn: In the Realm of Architecture."

MUSEUM OF THE CITY OF NEW YORK—Fifth Ave. at 103rd St. (534-1672). Wed.–Sat. 10 a.m.–5, Sun. 1–5; Tue. 10 a.m.–2 for organized school and group tours (reservations required). $5; students and seniors $3 Through 7/93: "Broadway! 125 Years of Musical Theater." Through 7/26: "Adriaan Lubbers in New York." Through 6/28: "A World Together: Korean Art from Seoul, Paris, and New York." Through 8/30: "Walt Whitman and New York."

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Wed.–Sun. noon–5 (Fri. to 8). $3.50, seniors and students $2, free Fri. 5–8. Through 6/28: "Lovis Corinth: Prints, Drawings, and Watercolors from the Family Collection." Through 9/27: "The Artist's Eye: Philip Pearlstein Selects Paintings from the Permanent Collection."

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Wed., Thu., Sun. noon–6, Fri.–Sat. noon–8. Closed Mon.–Tue. Suggested admission $3.50, $2.50 seniors and children. Through 8/16: "Last Words: An Installation by Seyed Alavi." Through 8/16: "The Art Mall: A Social Space."

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tue., Wed., Fri., Sun. 11 a.m.–5., Thu. 11 a.m.–8. $4.50; seniors $3, children $1. Through 9/23: "Markers of Change: Documents of American History." Through 6/28: "Building City Hall: Competition, Construction, and Context." Through 7/12: "Forever Wild: The Adirondack Experience."

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Mon.–Wed. 11 a.m.–6, Thu.–Sat. 10 a.m.–6. Through 9/12: "Walt Whitman: In Life or Death Forever." Through 8/8: "Shelley: Unacknowledged Legislator." Through 8/1: "On the Edge: Photographs from 100 Years of *Vogue*." Through 7/18: "Hail Delirium! Dorothea Tanning: Illustrated Books and Prints."

NOGUCHI MUSEUM—32-37 Vernon Blvd., Long Island City, Queens, N.Y. (718-204-7088). Wed. and Sat. 11 a.m.–6. Suggested contribution $4; $2 students and seniors. A collection of over 250 works by the renowned sculptor and a sculpture garden (on Saturdays, a shuttle bus departs from the Asia Society at Park Ave. and 70th St. every hour on the half hour from 11:30 a.m. to 3:30 p.m., and returns on the hour until 5:00 p.m. for roundtrip fare of $5).

P.S. 1 MUSEUM—46-01 21st St., Long Island City, N.Y. (718-784-2084). Wed.–Sun. 12–6. Suggested donation $2. Through 6/21: "Slow Art: Developments in Real Painting in New York"; "Sculpture by Henk Visch."

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-3676). Wed., Fri., Sat. 11 a.m.–6, Sun. 11–6, Thu. 1–8 (free 6–8), Tue. by appointment for groups, closed Mon. $5; students and seniors $3. "Calder's Circus." . . . Through 8/30: "The Paintings of George Bellows." Through 6/21: "Joan Mitchell: Pastel." Through 7/12: "Richard Prince." Through 9/20: "Gifts and Acquisitions in Context." **Whitney Museum at Philip Morris,** 42nd St. at Park Ave. (878-2550). Mon.–Sat. 11 a.m.–6, Thu. to 7:30 (Sculpture Court is open Mon.–Sat. 7:30 a.m.–9:30; Sun. and holidays 11 a.m.–7). Free. Through 6/20: "Judith Shea: Monuments and Statues." Through 7/2: "Gary Simmons: The Garden of Hate." **Whitney Museum at Equitable Center,** 787 Seventh Ave., at 51st St. (554-1113). Tue.–Fri. 11 a.m.–5 (Thu. to 7:30), Sat. 12–5. Free. Through 8/15: "Dirt and Domesticity: Constructions of the Feminine." **Whitney Museum Downtown at Federal Reserve Plaza,** 33 Maiden Lane at Nassau St. (943-5655). Mon.–Fri. 11 a.m.–6. Free. Through 7/10: "The Power of the City/The City of Power."

AUCTIONS

CHRISTIE'S—502 Park Ave. at 59th St. (546-1000). 6/17 at 10 a.m.: "Important American Furniture, Silver, Folk Art, and Decorative Arts." On view from 6/13.

CHRISTIE'S EAST—219 E. 67th St. (606-0400). 6/17 at 6: "Engagement and Wedding Gifts and the New Home: Jewelry, Silver, Porcelain, and Decorative Arts." On view from 6/13. 6/23 at 10 a.m.: "Summer Garden Sale." On view from 6/13.

SOTHEBY'S—York Ave., at 72nd St. (606-7000). 6/17 at 10:15 a.m. and 2: "Arcade Americana." On view from 6/13. 6/17 at 10:15 a.m. and 2 and 6/18 at 10:15 a.m.: "Books & Manuscripts." On view from 6/11. 6/19 at 10:15 a.m. and 2: "Americana." On view from 6/13. 6/23 at 10:15 a.m. and 2: "Coins." On view from 6/18.

SWANN—104 E. 25th St. (254-4710). 6/18 at 10:30 a.m. and 1:30: "Americana." On view from 6/13.

MUSIC AND DANCE

COMPILED BY EVGENIA PERETZ

MUSIC AND DANCE DIRECTORY

Carnegie Hall and Weill Recital Hall at Carnegie Hall, Seventh Ave. at 57th St. (247-7800).

City Center, 131 W. 55th St. (581-7907).

Joyce Theater, 175 Eighth Ave. at 19th St. (242-0800).

Lincoln Center: 62nd–66th Sts., between Columbus and Amsterdam Aves.: Alice Tully Hall (875-5050); Avery Fisher Hall (875-5030); Library Museum (870-1630); Metropolitan Opera House (362-6000); New York State Theater (870-5570); Walter Reade Theater (875-5600).

Madison Square Garden and The Paramount, Seventh Ave. at 33rd St. (465-6741).

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719).

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949).

92nd St. Y, on Lexington Ave. (996-1100).

Radio City Music Hall, Sixth Ave. and 50th St. (247-4777).

Symphony Space, Broadway at 95th St. (864-5400).

Town Hall, 123 W. 43rd St. (840-2824).

CONCERTS

Bryant Park Ticket Booth

HALF-PRICE TICKETS for same-day music, dance, and occasionally opera performances are sold here, depending on availability, six days a week: Tue.–Sun., noon–2 and 3–7; Also, full-price tickets for future performances. Just inside the park, off 42nd St., east of Sixth Ave. (382-2323).

Wednesday, June 17

KRONOS QUARTET—Central Park Summer Stage, the Arsenal, 830 Fifth Ave. (860-1335), at 8:30. Free.

BACH ARIA GROUP—Bach's Brandenburg Concerto No. 6 in B-flat; "Actus Tragicus" from Cantata 106; "Chaconne" for Violin from Partita in D Minor; "Sarabande" from Cantata 114; "Siciliano" from Cantata 101; selected arias. Cathedral of St. John the Divine, 1047 Amsterdam Ave., at 112th St. at 7:30. Free. Call for reservations (516-632-7239).

ST. GEORGE'S CHORAL SOCIETY—The choral society presents the first in its series of "Summer Sing-Ins." The audience joins the choral society in singing Bach's B Minor Mass, Charles Dodsley Walker conducting. St. George's Episcopal Church, 209 E. 16th St., east of Third Ave. (460-0940), at 7:30. $5.

DAVID BRASS QUINTET—Works by Albinoni, Bach, Palestrina. At 12:30: IBM Garden Plaza, Madison Ave. and 57th St. At 5:30: Bryant Park, Sixth Ave. and 42nd St. Free.

EQUITABLE CENTER CHORUS, Judith Otten conductor; with members of the West Side Chamber Players. Selections from *Carousel, Guys and Dolls, Les Miserables, Man of La Mancha, Show Boat.* Also, a George M. Cohan medley, and works by Joplin. Lobby of the Equitable Center, 787 Seventh Ave., between 51st and 52nd Sts., at 1. Free.

Thursday, June 18

"BIRD LIVES"—Max Roach and Dizzy Gillespie lead this salute to Charlie "Bird" Parker in a benefit for Veritas. Featuring performaces by Nancie Banks, Thelma Carpenter, Byrdie Green, Al Grey, Jimmy Heath, Al Hibbler, Brooks Kerr, David Lahm, Lorenzo, Kalil Madi, Junior Mance, Dee Matthews, Earl May, Billy Mitchell, Mark Morganelli, Charlie Persip and Persipitation, and Sue Terry. Pier 16, South Street Seaport (307-7171), at 8:30. $30.

KAPELYE AND THE ANDY STATMAN KLEZMER ORCHESTRAS—These klezmer ensembles combine traditional Jewish orchestral style with innovative techniques. Symphony Space at 8. $20.

GREENING SOCIETY—Featuring guitarist T. Fleisher, saxophonist Mark Whitecage, bassist Mark Cobrin, drummer Jonathan Edwards. Original jazz compositions by Fleisher and Whitecage; jazz standards in the tradition of Davis and Coltrane. South Cove, Battery Park City, Hudson River, six blocks south of the World Financial Center (248-4990), at 7. Free.

HESTER STREET TROUPE—Klezmer. Third Street Music Settlement, 235 East 11th St. (777-3240), at 12:30. Free.

DAVID ALLEN COESTER, guitarist. Works by Ponce, Mompou, Tippett. St. Paul's Chapel, Broadway and Fulton St. (602-0768), at noon. $2.

JOHN HERALD BAND—The country-music band plays bluegrass, blues, and Cajun ballads. Olympia and York Plaza, 43rd St., between Lexington and Third Aves. (818-1777), at 12:15 and 1. Free.

CHERYL BENSMAN AND PAUL ROWE, vocal duet. Rockefeller Center, 1251 Ave. of the Americas, between 49th and 50th Sts., at 12:30. Free.

BARGEMUSIC—Violinist Ik-Hwan Bae, pianist Tong-Il Han. Brahms's Sonata in A for Violin and Piano, Op. 100; Prokofiev's Sonata in F for Violin and Piano, Op. 80; Schubert's Fantasia in C for Violin and Piano, D. 934. Fulton Ferry Landing, Brooklyn (718-624-4061), at 7:30. $15.

Friday, June 19

"DIZZY GILLESPIE'S 75th BIRTHDAY CELEBRATION"—The JVC Jazz Festival opens with a tribute to Gillespie. Featuring trumpeters Jon Faddis, Freddie Hubbard, Wynton Marsalis, Claudio Roditi, Red Rodney; saxophonists Paquito D'Rivera, Jackie McLean, James Moody, Mario Rivera; trombonists Slide Hampton, Steve Turre; bassist Bob Cranshaw; pianist Hank Jones; vibraharpist Milt Jackson; drummer Marvin "Smitty" Smith; vocalist Jon Hendricks. Carnegie Hall at 8. $25–$40.

RINGO STARR AND THE ALL-STARR BAND—Radio City Music Hall at 8. $30–$50.

"SIMPLY BRAHMS"—The American Symphony Orchestra, with guest conductor Yondani Butt, performs Brahms's *Tragic Overture;* Symphony No. 2 in D; Symphony No. 4 in E Minor. Alice Tully Hall at 8; pre-concert chamber music at 7. $25.

ZUSAAN KALI FASTEAU—The world music group performs with contrabassist William Parker and percussionist Ron McBee. Buchman Hall, 426 E. 91st St., between First and York Aves. (472-9799), at 9. $12.

DAVID BRASS QUINTET—Bryant Park, Sixth Ave. and 42nd St., at 12:30. Free.

BARGEMUSIC—See 6/18.

Saturday, June 20

"SALUTE TO 'TRANE' WITH McCOY AND ELVIN"— The JVC Jazz Festival continues with a salute to John Coltrane, hosted by Bill Cosby; featuring the McCoy Tyner Trio, the Elvin Jones Jazz Machine, and saxophonist Charles Lloyd. Carnegie Hall at 8. $17.50–$35.

"LATIN JAZZ JAM 1992"—Featuring Tito Puente and his Golden Latin-Jazz All Stars: Mongo Santamaria, Paquito D'Rivera, Dave Valentin, Claudio Roditi, Hilton Ruiz, Ignacio Berroa, Giovanni Hidalgo, Sal Cuevas, Arturo Sandval, and special guest Oscar D'Leon. Avery Fisher Hall at 8. $17.50–$40.

"JAZZ FOR THE FUN OF IT"—Featuring the Jay Leonhart Trio, Mose Allison, Dave Frishberg, and the New York Society for the Preservation of Illegitimate Music. Equitable Auditorium, Equitable Center, Seventh Ave., between 51st and 52nd Sts. (307-7171), at 8. $25.

"SIMPLY BRAHMS"—The American Symphony Orchestra, with guest conductor Yondani Butt, performs *Academic Festival Overture;* Symphony No. 3 in F; Symphony No. 1 in C Minor. Alice Tully Hall at 8. Pre-concert chamber music at 7. $25.

SUMI TONOOKA, pianist. Equitable Auditorium, Equitable Center, Seventh Ave., between 51st and 52nd Sts. (307-7171), at 5:30. $10.

RINGO STARR AND THE ALL-STARR BAND—See 6/19.

NEW LITURGICAL MUSIC—An open rehearsal, featuring the Friends of Liturgical Music at Corpus Christi and the Choir of Corpus Christi Church, Louise Basbas conductor. Premieres of works by Louise Talma, Jackson Hill, and Harvey Burgett. Corpus Christi Church, 529 W. 121st St. (666-0675), at 2. $8.

Sunday, June 21

NEW YORK CITY GAY MEN'S CHORUS, Gary Miller conductor; with Michael Rupert, Stephen Bogardus, Heather MacRae, and Carolee Carmello from William Finn's hit *Falsettos,* and mezzo-soprano Jane Shaulis from the Metropolitan Opera. N.Y. premiere of composer John Corigliano and playwright William Hoffman's *Of Rage and Remembrance,* inspired by the composer's frustration for friends who have died of AIDS. Carnegie Hall at 8. $10–$50.

"TRUMPETS FOR DIZZY"—The JVC Jazz Festival continues with this tribute to Dizzy Gillespie. Featuring Kenny Barron, Randy Brecker, Doc Cheatham, Ray Drummond, Harry "Sweets" Edison, Jon Faddis, Roy Hargrove, Ryan Kisor, Victor Lewis, Jimmy Owens, Claudio Roditi, Red Rodney, Wallace Roney, Lew Soloff. A benefit for the Jazz Foundation of America/Jazz Musicians' Emergency Fund. Town Hall at 8. $25, $29.50.

"A TRIBUTE TO MILES DAVIS"—Directed by Max Roach, this tribute to Davis fuses music, poetry, dance, and rap. With Amiri Baraka, Jayne Cortez, Fab 5 Freddie, Roach, Quincy Troupe, the Alvin Ailey Repertory Ensemble, and writer Maya Angelou. The Cathedral of St. John the Divine, 1074 Amsterdam Ave., at 112th St. (316-7540), at 4:30. $18, $25.

"SUNDAY IN THE PARK: JVC JAZZ AT DAMROSCH PARK"—Featuring the George Coleman Quartet, Steve Turre Sextet, Benny Golson Quartet, the Phil Woods Quintet, others. Damrosch Park, 62nd St. between Amsterdam Ave. and Broadway, at 2. Free.

THE MEI DUO—Pianist Hao Huang, violinist Rachel Huang. Ruth Crawford's Sonata for Violin and Piano; Ellen Zwilich's Sonata in Three Movements; Henry Cowell's Hymn and Fuguing Tune; Ives's Sonata No. 4, "Children's Day at the Camp Meeting." Merkin Concert Hall at 3. $14.

JAMES TYESKA, baritone/**KENNETH MERRILL,** pianist. "By the Sally Gardens, Songs Inspired by the British Land." Pierpont Morgan Library, 29 E. 36th St. (685-0008), at 3. Free.

GALA CONCERT OF EMELIA CONDE'S SONGS—The composer's songs will be performed by Conde herself, Olga Del Mar, Carmen Jiminez, Alsi Cruz, Karina Anillo, Brannon Hall-Garcia; with pianist Maurizio E. Najt. Museum of the City of New York, Fifth Ave. at 103rd St. (942-2338), at 2. Free.

JACK SHEEDY'S JAZZ TIME—St. Peter's Church, Lexington Ave. and 54th St. (935-2200), at 7. $5.

CORNERSTONE CHORALE, Patrick Gardner conductor. Mozart's Piano Trio in G; Dvorak's Piano Trio No. 1 in B-flat; Bach's Cantata No. 106. Also, works by Monteverdi, Schumann, and Hugo Wolf. Cornerstone Center, 178 Bennett Ave. (368-7939), at 3. $7.

BARGEMUSIC—See 6/18. Today at 4. $18.

Monday, June 22

"FAREWELL TO BUCK"—The JVC Jazz Festival continues with Illinois Jacquet and His Big Band, plus the Buck Clayton Swing Band in a tribute to swing trumpeter Buck Clayton. Also featuring performances by Harry "Sweets" Edison, Urbie Green, Scott Hamilton, and Buddy Tate. Town Hall at 8. $25, $29.50.

DAVE MURRAY, saxophonist; with the Dave Murray Quartet. The JVC Jazz Festival continues with Murray performing his *Have You Seen Sidemen* Suite. Equitable Auditorium, Equitable Center, Seventh Avenue, between 51st and 52nd Sts. (307-7171), at 8. $25.

DAVE McKENNA, jazz pianist. Equitable Auditorium, Equitable Center, Seventh Ave., between 51st and 52nd Sts. (307-7171), at 5:30. $10.

"SUMMER SINGS '92"—The audience joins Melodius Accord, Alice Parker conductor, in singing Bach's Cantata No. 4, "Christ Lag"; Motet No. 5, "Komm, Jesu, Komm." Church of St. Luke's in the Field, 487 Hudson St. (718-499-6313), at 7:30. $7.

MICHAEL CAMILO, jazz pianist. Central Park Zoo, Fifth Ave. and 64th St., at 7. $10.

THE BRIDGE ENSEMBLE—Chamber music for winds. Mark Goodson Theater, 2 Columbus Circle (245-1257), at 12:30. Free.

MARK MORGANELLI AND THE JAZZ FORUM ALL-STARS—86th Floor Observatory, Empire State Building, 350 Fifth Ave. (736-3100), at noon. $3.50.

WOODWIND TRIO FROM MANHATTAN SCHOOL OF MUSIC—Bryant Park, Sixth Ave. and 42nd St., at 12:30. Free.

Tuesday, June 23

"MEL AND SHIRLEY"—The JVC Jazz festival continues with jazz vocalists Mel Torme and Shirley Horn. Carnegie Hall at 8. $17.50–$40.

"JAMMIN' WITH HAMP"—The JVC Jazz Festival continues with a celebration of Lionel Hampton's 65th year in show business. Joining Hampton and his orchestra will be James Moody, Harry "Sweets" Edison, Al Grey, Doc Cheatham, Junior Mance, Arvell Shaw, Grady Tate. Avery Fisher Hall at 8. $17.50–$35.

ARTURO SANDOVAL QUINTET—Featuring Charnett Moffett, David Sanchez, Lenny White, Rachel Z, and the T.S. Monk Band in a tribute to Thelonius Monk. Equitable Auditorium, Equitable Center, Seventh Ave., between 51st and 52nd Sts. (307-7171), at 8. $25.

SPINAL TAP—The Beacon Theatre, Broadway and 74th St. (496-7070), at 8. $22.50.

"NEW YORK CHORAL SOCIETY SUMMER SINGS"—The audience joins the Collegiate Chorale, Robert Bass conductor, in singing Verdi's *Requiem.* CAMI Hall, 165 West 57th St., at 7:30. $7.

BARRY HARRIS, jazz pianist. Equitable Auditorium, Equitable Center, Seventh Ave., between 51st and 52nd sts. (307-7171), at 5:30. $10.

GARY BARTZ QUARTET—Jazz. 86th Floor Observatory, Empire State Building, 350 Fifth Ave. (736-3100), at noon. $3.50.

AMIDON FAMILY—Featuring Mary Alice and Peter Amidon. Folk. Abigail Adams Smith Museum, 421 E. 61st St., east of First Ave. (316-3780), at 7. $7.

OPERA

Metropolitan Opera in the Parks

Through 6/27. Free. (362-6000). 6/17 at 8: Rossini's *Il Barbiere di Siviglia,* Paul Nadler conducting; with Swenson, Oswald, Farruggia, Fiorito, Plishka. **LONG MEADOW BALLFIELDS,** Prospect Park, Brooklyn. 6/19 at 8: Puccini's *La Boheme,* Christian Badea conducting; with Boucher, Rowland, Fowler, Hawkins, Hartman. **CUNNINGHAM PARK,** Queens. 6/20 at 8: *Il Barbiere di Siviglia,* Nadler conducting; with Bunnell, Malis, Cousins, Fiorito, Shaulis. **GATEWAY NATIONAL RECREATION AREA,** Great Kills Park, Staten Island. 6/23 at 8: *Il Barbiere di Siviglia;* same as 6/17. **VAN CORTLANDT PARK,** the Bronx.

Other

RIVERSIDE OPERA ENSEMBLE—Tchaikovsky's *Iolanta.* Marymount Manhattan Theatre, 221 E. 71st St. (662-6843). 6/19, 6/20 at 8; 6/21 at 3. $20.

DANCE

New York City Ballet

NEW YORK STATE THEATER—Through 6/28. Tickets: $8–$58. 6/17 at 8: a Diamond Project ballet; Robbins's *Concertino;* Balanchine's *Prodigal Son; Tchaikovsky Piano Concerto No. 2.* 6/18 at 8: Balanchine's *Episodes;* a Diamond Project ballet; Balanchine's *Duo Concertant,* featuring Baryshnikov; *Tchaikovsky Suite No. 3.* 6/19 at 9: Balanchine's *Monementum/Movements; Duo Concertant,* featuring Baryshnikov; Peter Martins's *Barber Violin Concerto;* Robbins's *The Four Seasons.* 6/20 at 2: *Barber Violin Concerto;* Martins's *Valse Triste;* a Diamond Project ballet; *Tchaikovsky Piano Concerto No. 2.* 6/20 at 8: *Monumentum/ Movements;* a Diamond Project ballet; *Tchaikovsky Suite No. 3.* 6/21 at 1: a Diamond Project ballet; *Episodes;* Robbins's *In G Major.* 6/21 at 7: Martins's *Delight of the Muses;* Balanchine's *Bugaku; The Four Seasons.* 6/23 at 8: a Diamond Project ballet; Balanchine's *Tarantella;* Robbins's *Opus 19/The Dreamer; The Four Seasons.*

American Ballet Theatre

METROPOLITAN OPERA HOUSE—Through 6/20. Tickets: $16–$65. 6/17 at 2, 8: *Bruch's Violin Concerto;* John Selya's *Moondance;* Glen Tetley's *Le Sacre du Printemps.* 6/18 at 8: Michael Smuin's *Peter and the Wolf; Fall River Legend; Sinfonietta.* 6/19 at 8: *Peter and the Wolf; Moondance; Sinfonietta.* 6/20 at 2, 8: same as 6/18.

The Kirov Ballet

METROPOLITAN OPERA HOUSE—6/22–7/3. Tickets: $15–$125. 6/22 at 7, 6/23 at 8: *Swan Lake,* with choreography by Marius Petipa and Lev Ivanov.

Other

BIBLIBIRLOQUE DANCE—Choreographer-dancers Carla Barragan, Veronique Robert, Donnell Stines, Pachi Valle-Riestra perform works of their own composition. Washington Square United Methodist Church, 135 W. 4th St. (924-0077). 6/19, 6/20 at 8. $7.50.

DANCEBRAZIL—Premiere of Rosangela Silvestre's *Tent of the Miracles.* St. Mark's Church, 131 E. 10th St. (529-2318). 6/18–6/21 at 8. $12.

KAMALA CESAR AND SARBA DAS—*Bharata Natyam* and *Odissi,* two ritual dances from India. Lotus Music and Dance Studios, 109 W. 27th St., between Sixth and Seventh Aves. (627-1076). 6/21 at 3. $10.

WILD SPACE—*Beneath the Surface,* a series of works by Debra Loewen, choreographer and founder of Wild Space. Bessie Schonberg Theater, 219 W. 19th St. (924-0077). 6/18–6/20 at 8. $12.

"THE CONEY ISLAND SPECIAL"—"Dancing in the Streets" presents a festival of music and dance. Featuring performances by the Doug Elkins Dance Company, Elise Long/Spoke the Hub Dancing with students from P.S. 188 and 288; the Urban Bush Women, Sun Ra and his Arkestra; the Microscopic Septet; Marta Renzi and the Project Company, David Dorfman and Dan Froot; the Pat Graney Company with the Billy Tipton Memorial Saxophone Quartet. The Boardwalk at 17th St., near the Parachute Jump, Coney Island, Brooklyn (212-989-6996). 6/20 at 4; 6/21 at 2, 4. Free.

PERFORMANCE

SANFORD MEISNER STUDIO—164 Eleventh Avenue (206-1764). The Balcony Co. presents a multi-media production of Genet's *The Balcony,* with original music, choreography, design, and video. 6/17–6/19 at 8; 6/20 at 7 and midnight. $10.

SOLUTIONS TO LAST WEEK'S PUZZLES

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RESTAURANT DIRECTORY

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KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35***
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
TM	**Transmedia**
V	**Visa**
Formal:	**Jacket and tie**
Dress opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

MANHATTAN

Lower New York

ALISON ON DOMINICK STREET—38 Dominick St., nr. Hudson St. (727-1188). Casual. Country French. Spcls: lamb shanks with pureed white beans, ragout of mussels, charred lamb salad with capers and lemon cayenne mayonnaise. Res. nec. D only Mon.–Sat. 5:30–11, Sun. to 9:30. Pre-theater D 5:30–6:30. Private parties for 35. **(E)** **AE, CB, DC, MC, V.**

AMICI MIEI—475 W. Broadway, at Houston St. (533-1933/1850). Casual. Italian. Spcls: seafood salad, grilled swordfish, homemade pasta. Res. sug. L and D daily noon–1 a.m. Prix fixe L Mon.–Fri. noon–4. Private parties 20–100. **(M)** **AE, DC, MC, V.**

ANGELO—146 Mulberry St. (966-1277). Casual. Italian. Spcls: angel hair alla sassi, boneless chicken scarpariello, *cannelloni amalfitani*. Open Tue.–Thu. noon–11:30, Fri. to 12:30 a.m., Sat. to 1 a.m., Sun. to 11:30. Closed Mon. **(M)** **AE, DC, MC, V.**

BOULEY—165 Duane St., bet. Hudson and Greenwich Sts. (608-3852). Formal. Modern French. Spcls: *tuna gravlax, seared black sea bass in special spices* with truffle vinaigrette, painters palette of fruit. Res. nec. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5:30–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

CAPSOUTO FRERES—451 Washington St. (966-4900). Casual. Contemporary French. Spcls: duckling with ginger cassis sauce, poached salmon with warm lemon vinaigrette, dessert souffles. L Tue.–Fri. noon–3:30. Br Sat.–Sun. noon–4:30. D Sun.–Thu. 6–11, Fri.–Sat. to midnight. **(M)** **AE, CB, DC, MC, V.**

GREENE STREET—101 Greene St., bet. Prince and Spring Sts. (925-2415). Casual. French/American. Spcls: *lobster ravioli stuffed with wild mushrooms* and baby vegetables, *salmon fillet with three caviars* in lemon butter sauce, roast loin of lamb with eggplant provençal. Res. sug. D Mon.–Thu. 6–11:30, Fri.–Sat. to midnight. Pre-theater D Mon.–Fri. 6–7. Br Sun. noon–9. Jazz nightly. **(M–E)** **AE, CB, DC, MC, V.**

GROTTA AZZURRA—387 Broome St., at Mulberry St. (925-8775). Casual. Italian. Spcls: homemade pasta, *chicken rollatine Grotta Azzurra, lobster fra diavolo.* Open for L and D Tue.–Thu. and Sun. noon–11, Fri. till 11:30, Sat. till midnight. Closed Mon. **(M)** **No credit cards.**

HUDSON RIVER CLUB—4 World Financial Center (786-1500). Formal. American Hudson River Valley. Spcls: salmon in woven potatoes, rabbit pot-pie, lump crab and potato fritters, venison and other game dishes. Res. sug. L Mon.–Fri. noon–2:30. Br Sun. noon–3. D Mon.–Sat. 5:30–10, Sun. noon–6. Pre-theater D Mon.–Fri. 5–6:30. Private parties for 15–150. **(E)** **AE, TM.**

JEREMY'S ALE HOUSE—254 Front St., at Dover St. (964-3537). Casual. *American/seafood. Spcls: fried* seafood, hero steak sandwiches, fish and chips. Open Mon.–Fri. 8 a.m.–9, Sat.–Sun. noon–7. **(I)** **No credit cards.**

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse (938-1155). Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter, frozen chocolate soufflé with burnt-almond sauce. Res. nec. *Concourse café* and barroom. Dining Room: L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Fri. 5–10. Barroom: 11:30 a.m.–11. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, TM, V.**

MONTRACHET—239 W. Broadway, off White St. (219-2777). Casual. French. Spcls: pasta with wild mushrooms and truffle juice, baby pheasant with orzo and olives, roast lobster with curry and crisp onions. Res. sug. L Fri. only noon–3. D Mon.–Sat. 6–11. Private parties for 10–60. Closed Sun. **(M–E)** **AE.**

ROSEMARIE'S—145 Duane St., bet. W. Broadway and Church St. (285-2610). Casual. Italian. Spcls: fresh homemade pasta, game, braised rabbit with polenta, *ossobuco. Res. sug. L Mon.–Fri. noon–3.* D Mon.–Wed. 5:30–10:30, Thu.–Sat. 5:30–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SOHO KITCHEN AND BAR—103 Greene St. (925-1866). Casual. American. Spcls: pizza, pasta, grilled fish, 110 different wines by the glass. No res. Open Mon.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. 11:30 a.m.–4 a.m., Sun. 11:30 a.m.–10. **(I–M)** **AE, CB, DC, MC, V.**

S.P.Q.R.—133 Mulberry St. (925-3120). Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.–Thu. 11:30 a.m.–midnight., Fri. to 1 a.m., Sat. 1–1 a.m., Sun. 1–11. Private banquet room. Free D parking. Ent. **(M)** **AE, CB, DC, MC, V.**

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St. (431-3993). Casual. American. Spcls: Canadian baby back ribs, fried chicken, meat and vegetarian chili, frozen margaritas. Res. sug. Open Mon.–Wed. 11:30 a.m.–11, Thu.–Sat. to midnight, Sun. to 10. Br Sat.–Sun. 11:30 a.m.–4. **(I)** **AE, DC, MC, TM, V.**

TWO ELEVEN—211 W. Broadway, at Franklin St. (925-7202). Casual. Contemporary American. Spcls: seared pepper tuna with stir-fry Asian greens, grilled mahi-mahi, roast Moroccan spiced rack of lamb. Res. sug. L Mon.–Fri. 11:30 a.m.–6. Br Sat.–Sun. 11:30 a.m.–4. D Sun.–Thu. *6–midnight,* Fri.–Sat. to 1 a.m. Outdoor cafe. **(M)** **AE, DC, MC, TM, V.**

WINDOWS ON THE WORLD—1 World Trade Center (938-1111). 107 stories atop Manhattan. Formal. American/international. Spcls: rack of lamb James Beard; grilled half lobster with clams, mussels and fresh prawns. Res. nec. Buffet L Mon.–Fri. noon–3. D Mon.–Sat. 5–10. Spcl. sunset supper nightly 5–6:30. Buffet Sat.–Sun. noon–3. **(M)** **Cellar in the Sky:** Wine-cellar setting. 7-course D with 5 wines. Mon.–Sat. at 7:30. Res. nec. Classical guitarist. **(E). Hors d'Oeuvrerie and City Lights Bar:** Jacket required. International hors d'oeuvres and supper menu Mon.–Sat. 3–1 a.m. (cover after 7:30), Sun. 4–9 (cover after 4). Br Sun. noon–3. Jazz and dancing nightly. Private parties. Free D parking. **(M)** **AE, CB, DC, MC, V.**

ZOE—90 Prince St., at Broadway and Mercer St. (966-6722). Casual. Contemporary American. Spcls: seared loin of tuna on quinoa with spicy plum wine reduction, wood-grilled hanger steak with catamount porter sauce, honey-glazed muscovy duck from the rotisserie with arborio rice cakes. Res. sug. L Tue.–Sat. noon–3. Br Sun. noon–3. D Tue.–Sat. 6–10:30. Sun. Magnum D 5:30–10. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

South Street Seaport

CAFE FLEDERMAUS—1 Seaport Plaza (269-5890). Casual. Continental. Spcls: lemon grilled chicken breast on a bed of salad greens in basil vinaigrette, shrimp salad with citrus fruits in a light tomato dressing, smoked ham with sauerkraut and mashed potatoes, Viennese pastries. B, L and D daily 7 a.m.–2 a.m. Br Sat.–Sun. noon–4. **(I–M)** **AE.**

FULTON STREET CAFE—11 Fulton St. (227-2288). Casual. American/seafood. Spcls: steamed 1-lb. lobster, Manhattan chowder, mixed fried fish, seafood kabab. L daily 11 a.m.–4. D daily 4–10. Ent. Thu.–Sun. 5–11. **(I)** **AE, CB, DC, MC, V.**

GIANNI'S—15 Fulton St. (608-7300). Casual. Northern Italian. Spcls: fettuccine alla quatro formaggio, oven-poached salmon, garlic bread with Gorgonzola. Res. sug. L and D Sun.–Thu. 11:30 a.m.–midnight, Fri.–Sat. to 1 a.m. Private parties for 100. Discount parking. **(M)** **AE, CB, DC, MC, TM, V.**

GILMORE'S DEEP BLUE—11 Fulton St. in the Fulton Market building (227-9322). Casual. American. Spcls: crab cakes, linguine with shrimp and scallops, *penne* with chicken, steak. Open Sun.–Tue. 11:30 a.m.–8, Wed.–Sat. till 10. Pianist nightly. **(M)** **AE, DC, MC, V.**

HARBOUR LIGHTS—Pier 17, 3rd floor (227-2800). Casual. Continental. Spcls: roast rack of New Zealand lamb, grilled filet mignon with sauce bearnaise, sauteed salmon fillet. Res. sug. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. 11 a.m.–4. D daily 4–midnight. Pianist Wed.–Sat. Private parties for 150. **(M–E)** **AE, CB, DC, MC, TM, V.**

JADE SEA—Pier 17, 2nd floor (285-0505). Casual. Hong Kong Chinese. Spcls: Peking duck, ginger lobster, banana shrimp. Res. sug. L Mon.–Fri. 11 a.m.–3. Dim sum Br Sat.–Sun. 11 a.m.–4. D daily 4–11. Private parties for 10–200. **(M)** **AE, CB, DC, MC, TM, V.**

LIBERTY CAFE—Pier 17, 3rd floor (406-1111). Casual. American regional. Spcls: shrimp, lobster and crabmeat fettuccine, grilled paillard of veal, Maine lobster, woodburning pizza oven. Res. sug. L Mon.–Sat. 11:30 a.m.–5. Br Sun. 11:30–3. D Sun.–Thu. 5–11:30, Fri.–Sat. to midnight. Private parties for 100. Outdoor cafe for 200. **(M)** **Liberty Oyster Bar and Shark Aquarium:** Spcls: oysters, clams, chowder. Open for L and D daily 10 a.m.–midnight. **(I)** **AE, CB, DC, MC, V.**

MACMENAMIN'S IRISH PUB—Pier 17, 3rd floor (732-0007). Casual. Irish pub. Spcls: corned beef sandwiches, roasted turkey with mashed potatoes, seafood salad. Open daily 10 a.m.–4 a.m. **(I)** **AE, CB, DC, MC, V.**

ROEBLING'S BAR AND GRILL—11 Fulton St., in Fulton Market Bldg. (608-3980). Casual. American/seafood. Spcls: Norwegian salmon, New England clam chowder, Roebling's fisherman's stew, steak and chops. Res. sug. L Mon.–Sat. 11:30 a.m.–5. Br Sun. 11:30 a.m.–2:30. D Sun.–Thu. 5–10, Fri.–Sat. till midnight. Bar open till 2 a.m. nightly. **(M)** **AE, CB, DC, MC, V.**

SGARLATO'S CAFE—Pier 17, Promenade Level. (619-5226). Casual. Continental. spcls: seafood fettuccine al Fredo, grilled swordfish, chicken piccata. L Mon.–Sat. 11–4. Br Sun. 11–3. D Sun.–Thu. 4–11, Fri.– Sat. to 1 a.m. **(M)** **AE, DC, MC, V.**

SPIRIT OF NEW YORK—Pier 9, South St. at Wall St. (742-7278). Casual. American. Spcls: roast beef au jus, chicken Dijon, fresh baked fish. Res. sug. L cruise sails Mon.–Fri. at noon. Sat.–Sun. Br cruise sails at noon. D cruise sails daily at 7. Ent. **(E)** **AE, MC, V.**

Greenwich Village

AFGHAN VILLAGE—5 St. Mark's Pl. (979-6453). Casual. Afghan. Spcls: kebabs, naringe palow, chicken curry. L and D daily 1–11:30. **(I)** **AE, DC, MC, V.**

BOXERS—190 W. 4th St. (633-2275). Casual. American. Spcls: broiled pork chops with tropical fruit chutney, seared salmon steak with dill butter, grilled cornish game hen with apricot glaze, hamburgers. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. noon–4. D daily 4–4 a.m. Private parties for 50. **(I–M)** **AE, CB, DC, MC, TM, V.**

CARIBE—117 Perry St., at Greenwich St. (255-9191). Casual. West Indian/Spanish. Spcls: curry goat, red snapper, ropa vieja, oxtails, jerk chicken, conch fritters, fried bananas and rum. L Mon.–Fri. noon–3:30. Br Sat.–Sun. 11:30 a.m.–3:30. D daily 3:30–midnight. Private parties 40–80. **(I)** **No credit cards.**

CENT'ANNI—50 Carmine St., bet. Bleecker and Bedford Sts. (989-9494). Casual. Northern Italian. Spcls: roast baby pheasant, double veal chop with sage sauce, lobster combination. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 5:30–11:15, Sat. to 11:30, Sun. 5–10:30. **(M)** **AE.**

THE COACH HOUSE—110 Waverly Pl. (777-0303). Formal. American. Spcls: black bean soup, black pepper steak, rack of spring lamb. Res. nec. D only Tue.–Sat. 5:30–10:30, Sun. 4:30–10. Closed Mon. **(M–E)** **AE, CB, DC, MC, V.**

EL COYOTE—774 Broadway, bet. 9th–10th Sts. (677-4291). Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L Mon.–Sat. 11:30 a.m.–3. Br Sun. noon–4. D Sun.–Thu. 3–11:30, Fri.–Sat. to midnight. **(I)** **AE, CB, DC, MC, V.**

GAYLORD—87 First Ave., bet. 5th–6th Sts. (529-7990). Casual. Indian. Spcls: chicken tandoori, fish masala, lamb or beef dhansak. Res. nec. Open daily noon—midnight. **(I)** **AE, MC, TM, V.**

GOTHAM BAR & GRILL—12 E. 12th St. (620-4020). Dress opt. American. Spcls: goat cheese salad with beets, seafood salad, rack of lamb with garlic flan and flageolet, warm chocolate cake. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5:30–10, Fri.–Sat. to 11, Sun. to 9:45. **(E)** **AE, CB, DC, MC, V.**

JEKYLL AND HYDE—91 Seventh Ave. S, bet. Barrow and Grove Sts. (989-7701/727-3350). Casual. American-continental. Spcls: broiled Indonesian shrimp, pizzas, chicken al anise, over 200 beers, 24 on tap. No res. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4. D daily 4–2 a.m. Ent. **(M)** **AE.**

MANHATTAN CHILI CO.—302 Bleecker St., nr. Seventh Ave. (206-7163). Casual. South-western American. Spcls: 7 kinds of chili, chicken tortilla pie, fajitas, fruit margaritas, prix fixe chili and micro brewery beer tasting. L Mon.–Fri. 11:30–4:30. Br Sat.–Sun. 11:30–4:30. D Sun.–Thu. 4:30–midnight, Fri.–Sat. to 1 a.m. **(I)** **MC, TM, V.**

MITALI—296 Bleecker St., at Seventh Ave. So., (989-1367). Casual. Northern Indian. Spcls: murgh tikka muslam, lamb du-piag, chicken tandoori. Res. sug. L Fri.–Sun. 11 a.m.–3:30. D daily 4:30–midnight. Private parties. Complete D. Also **Mitali, 334 E. 6th St.** (533-2508). **(I)** **AE, MC, V.**

MONTE'S—97 Macdougal St. (228-9194; 674-9456). Casual. Italian. Spcls: homemade pasta, osso buco alla milanese, fresh fish. Res. sug. Open Mon., Wed.—Sun. noon–11. Private parties for 50. Closed Tue. **(M)** **AE, CB, DC, MC, V.**

PORTO BELLO—208 Thompson St., bet. W. Third and Bleecker Sts. (473-7794). Casual. Italian. Spcls: red snapper marechiaro, veal Riviera, chicken vecchia sturla. Res. nec. L and D Sun.–Thu. noon–11, Fri.—Sat. to 11:30. **(M)** **AE, MC, V.**

PROVENCE—38 MacDougal St., at Prince St. (475-7500). Casual. French provencale. Spcls: le poussin roti aux gousses d'ail, snapper a la Raito, bourride Setoise. Res. nec. L Tue.–Sun. noon–3. D Tue.–Thu. 6–11:30, Fri.–Sat. to midnight, Sun. 5:30–11. Closed Mon. **(M)** **AE.**

ROSE CAFE—24 Fifth Ave., at 9th St. (260-4118). Casual. American. Spcls: rare charred tuna with mango, tomato and green onion vinaigrette; crisp potato pancakes with creme fraiche and three caviars; cassoulet; roast Peking duck with plum sauce and scallion pancakes. Res. nec. L Mon.–Fri. 11:30 a.m.–3:30. Br Sat.– Sun. 11:30 a.m.–3:30. D daily 5:30–1 a.m. **(M)** **AE, MC, V.**

ROETTELE A.G.—126 E. 7th St. (674-4140). Casual. German-Swiss-French-Italian. Spcls: sauerbraten with spatzle and red cabbage, emince de veau with rosti, wild mushrooms in puff pastry. Res. sug. L Mon.–Fri. noon–3. Br Sat. 11 a.m.–3. D Mon.–Sat. 5:30–11. Pre-theater D Mon.–Sat. 5:30–7:30. Private parties for 8–40. Closed Sun. **(M)** **MC, V.**

SEVILLA—62 Charles St., at W. 4th St. (929-3189). Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.–Sat. noon–3. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. **(I-M)** **AE, DC, V.**

SIRACUSA—65 Fourth Ave., bet. 9th–10th Sts. (254-1940). Casual. Southern Italian. Spcls: pasta con sarde, squid with black ink sauce, penne arrabbata. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to 11:30. Closed Sun. **(M)** **AE.**

14th–42nd Streets, East Side

CAFE IGUANA—235 Park Ave. So., at 19th St. (529-4770). Casual. Tex-Mex. Spcls: char-broiled swordfish, barbequed beef, fajitas. Res. sug. L and D Mon.–Fri. 11:30 a.m.–4 a.m., Sat.–Sun. noon–4 a.m. Private parties for 25–500. **(M)** **AE, CB, DC, MC, TM, V.**

CANASTEL'S—229 Park Ave. So., at 19th St. (677-9622). Casual. Northern Italian. Spcls: red snapper veneziana, farfalline al salmone, veal scallopini sorrentino, cold seafood salad. Res. sug. L Mon.–Fri. noon–4:30. D Mon.–Wed. 5:30–1 a.m., Thu.–Sat. to 2 a.m., Sun. 5–midnight. **(M)** **AE, DC, MC, V.**

EXTRA! EXTRA!—767 Second Ave., at 41st St. (490-2900). Casual. American. Spcls: fried calamari with variety of sauces, chicken or beef fajitas. Res. sug. L and D Mon.–Fri. 11:30 a.m.–11, Sat. 5:30–11. Br. Sun. noon–4. **(M)** **AE, CB, DC, MC, TM, V.**

HAROLD'S—150 E. 34th St. in the Dumont Plaza (684-7761). Casual. Contemporary Regional American. Spcls: pecan coated goat cheese with peach chutney, grilled swordfish with roasted pepper butter, jalapeno and cilantro pasta with chicken fajita. Res. sug. B Mon.–Fri. 7 a.m.–10:30 a.m., Sat.–Sun. 8 a.m.–11 a.m. L Mon.–Fri. 11:30 a.m.–3. Br Sun. 11 a.m.–3. D Sun.–Fri. 6–10, Sat. to 10:30. Private parties for 6–60. **(M)** **AE, CB, DC, MC, V.**

HART'S—122 E. 27th St. (889-9511). Casual. Contemporary American. Spcls: Maryland crabcake with mustard and tomato coulis, shrimp and monkfish with garlic and tomato sauce, double lamb chop persillade with potato pancakes. Res. sug. L Mon.–Fri. noon–4. Br Sun. 11:30–4. D Mon.–Sat. 4:30–10:30. Private parties for 75. **(M)** **AE, DC, MC, TM, V.**

HSF—578 Second Ave., at 32nd St. (689-6969). Casual. Hong Kong–style Cantonese. Spcls: dim sum lunch, Hong Kong steak, seafood taronest, lemon chicken. Res. sug. L daily 11:30 a.m.–3. D Sun.–Thu. 3–11:30, Fri.–Sat. to 12:30 a.m. Private parties for 50. **(I–M)** **AE, CB, DC, MC, TM, V.**

LA COLOMBE D'OR—134 E. 26th St. (689-0666). Casual. French Provençal. Spcls: house smoked salmon with mustard greens, bouillabaisse, cassoulet, grilled lamb chops with rosemary potatoes, tarte au fromage de chevre. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Thu. 6–10:30, Fri.–Sat. to 11, Sun. 5:30–9. Private parties for 28. **(M)** **AE, DC, MC, V.**

LA PETITE AUBERGE—116 Lexington Ave., at 28th St. (689-5003). Casual. Provençal French. Spcls: homard a l'Armoricaine, canard a l'orange, souffle Grand Marnier. Res. nec. L daily noon–3. D daily 5–11. Private parties for 50. **(M)** **AE, TM.**

LES HALLES—411 Park Ave. South, bet. 28th–29th Sts. (679-4111). Casual. French bistro. Spcls: steak frites, cassoulet, steak tartar. Res. nec. L daily noon–3. Light menu daily 3–6. D daily 6–midnight. **(M)** **AE, CB, DC, MC, TM, V.**

MESA DE ESPANA—45 E. 28th St. (679-2263). Casual. Spanish/seafood. Spcls: paella Valencia, zarzuela, chicken villaroy. Res. sug. Open for L and D Mon.–Thu. noon–10:30, Fri.–Sat. to 11, Sun. 1–10. Guitarist Thu.–Sat. from 6. **(M)** **AE, DC, MC, V.**

MESA GRILL—102 Fifth Ave., bet. 15th–16th Sts. (807-7400). Casual. Southwestern. Spcls: crispy quail salad with pineapple-red onion relish and spicy pecans; pan roasted venison with sundried cranberry sauce and yellow corn spoonbread; red pepper crusted tuna steak with mango salsa, red swiss chard and southwestern fries. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. 5:30–11, Sun. 5:30–9:30. **(M)** **AE, DC, MC, V.**

MUMBLES—603 Second Ave., at 33rd St. (889-0750). Casual. Regional American. Spcls: Cajun blackened bluefish, fried calamari, 8-oz. hamburger, pasta. No res. L and D Sun.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. to 3 a.m. Bar till 4 a.m. Br Sat.–Sun. noon–4. **(I)** **AE, MC, V.**

NICOLA PAONE—207 E. 34th St. (889-3239). Jacket required. Italian. Spcls: camicia da notte, tritone, concertino, seasonal specialties. Res. sug. L Mon–Fri. noon–1:30. D Mon.–Sat. 5–9:30. Private parties. Closed Sun. **(M)** **AE, CB, DC.**

OYSTER BAR & RESTAURANT—Grand Central Terminal (490-6650). Casual. American seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.–Fri. 11:30 a.m.–9:30. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

PARK BISTRO—414 Park Ave. So., bet. 28th–29th Sts. (689-1360). Casual. French. Spcls: petatou of warm goat cheese with fresh thyme, polenta of lobster with ratatouille sauce, bayaldi of lamb with flageolets. Res. sug. L Mon.–Fri. noon–3. D daily 6–11. **(M)** **AE, CB, DC, MC, TM, V.**

ROSSINI'S—108 E. 38th St. (683-0135). Casual. Northern Italian. Spcl: hot antipasto, chicken primavera. Res. nec. Open Mon.–Fri. 11:30 a.m.–11:30, Sat. 4:30–midnight with Aldo Bruschi Trio. Closed Sun., except for parties over 50. **(M)** **AE, DC, TM, V.**

SECRET HARBOR BISTRO—303 Lexington Ave., at 37th St. in the Shelburne Murray Hill (447-7400). Casual. New American. Spcls: smoked salmon sandwich with celeriac salad, grilled chicken salad with tortilla strips, chicken pot pie. Res. sug. B Mon.–Fri. 7 a.m.–10 a.m., Sat. 8 a.m.–11 a.m. L Mon.–Sat. 11:30 a.m.–3:30. Br Sun. 11 a.m.–3. D Mon.–Sat. 5–11, Sun. 5:30–11. Bar noon–1 a.m. Private parties for 10–235. **(M)** **AE, CB, DC, MC, V.**

STRINGFELLOWS—35 E. 21st St., (254-2444). Dress opt. American-Italian. Spcls: roasted Norwegian salmon, beef Wellington, grilled breast of chicken. Res. sug. D Mon.–Fri. 4–4 a.m., Sat. 8–4 a.m. Cabaret nightly. Rest. closed Sun. **(E)** **AE, CB, DC, MC, V.**

TINA'S—249 Park Ave. South, at 20th St. (477-1761). Casual. Chinese. Spcls: lemon chicken, temple duck, General Tso's prawns. Res. sug. L Mon.–Sat. noon–5. D Sun.–Wed. 5–11, Thu. to 11:30, Fri. to 12:30 a.m., Sat. to midnight. **(I–M)** **AE, MC, V.**

UNION SQUARE CAFE—21 E. 16th St. (243-4020). Casual. Italian/American. Spcls: warm terrine of wild mushrooms with roast shallot-hazelnut vinaigrette; escargots simmered with baby white beans, frisee, proscuitto and "parsley pesto"; grilled marinated chicken breast with eastern spices and cracked wheat, lentil and mint pilaf, yellowfin tuna burger. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 6–11, Fri.–Sat. 6–midnight, Sun. 5–9:30. **(M)** **AE, DC, MC, V.**

VILLA BERULIA—107 E. 34th St. (689-1970). Jacket required. Northern Italian. Spcls: homemade cannelloni, veal chop, branzini. Res. sug. L and D Mon.–Fri. 11:30 a.m.–10:30, Sat. 5–11. Private parties for 35. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

WATER CLUB—500 E. 30th St. (683-3333). Casual. American. Spcls: jumbo crab cakes, Maine lobster, muscovy duck with confit. Res. sug. L Mon.–Sat.

noon–2:30. Buffet Br Sun. 11:30–2:30. D Mon.–Sat. 5:30–11, Sun. to 10. Private parties for 30–300. Pianist nightly. **(E)** **AE, CB, DC, MC, V.**

14th–42nd Streets, West Side

BARRYMORE'S HIDEAWAY—32 W. 37th St. (947-8940). Dress opt. Continental. Spcls: Danish lobster tail, seafood fra diavolo. L Mon.–Fri. noon–3:30. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Complete D 5–10. Music Mon.–Thu. 7–midnight, Fri.–Sat. 8–1 a.m. Private parties. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CAL'S—55 W. 21st St. (929-0740). Casual. European. Spcls: taglirini with fresh salmon and pesto, shrimp and scallops on black bean salad with bismati rice, veal schnitzel with roasted potatoes and cucumber salad. Res. sug. L Mon.–Fri. 11:30 a.m.–5. D daily 5–midnight. **(M)** **AE, CB, DC, MC, TM, V.**

CELLAR GRILL—131 W. 34th St., in Macy's lower level (967-6029). Casual. American. Spcls: chicken pot-pie, pizza, cobb salad. Res. sug. Open for L and D Mon.–Fri. 11 a.m.–9, Sat.–Sun. to 8. **(I)** **AE.**

FIASCO—358 W. 23rd St. (620-4620). Casual. Northern Italian. Spcls: salmon with crispy shallots and leeks served with wild mushroom risotto, stir-fried chicken and shrimp over whole wheat fettuccine with red pepper and ginger sauce; 18 varieties of pasta, homemade desserts. Res. sug. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. 11:30 a.m.–4. D Sun.–Thu. 5–midnight, Fri.–Sat. to 1 a.m. Enclosed garden room. Private parties for 10–100. **(M)** **AE, CB, DC, MC, V.**

GRAPPINO—38 W. 39th St. (398-0350). Casual. Italian. Spcls: penne with hot and sweet sausage and broccoli, roasted red snapper coated with fresh herbs, paillard of chicken with grilled vegetables. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5–9. Private parties for 100. Closed Sat.–Sun. **(M)** **AE.**

LOLA—30 W. 22nd St. (675-6700). Casual. Caribbean/American. Spcls: 100 spice Caribbean fried chicken, West Indian shrimp and chicken curry, marinated grilled tuna steak. Res. sug. L Mon.–Fri. noon–3. Gospel Br Sun. noon–4. D Mon.–Sat. 6–midnight. Private parties for 25. Ent. Mon.–Sat. **(M)** **AE.**

PASTA POT—160 Eighth Ave., at 18th St. (633-9800). Casual. Italian. Spcls: baby shells with prosciutto, ricotta cheese and wild mushrooms; calamari Luciana; chicken with capers and lemon. Res. for 6 or more. L daily 11:30 a.m.–3. D Sun.–Thu. 5–midnight, Fri.–Sat. to 1 a.m. Private parties for 60. **(I)** **AE, TM.**

TULLIO—46 W. 22nd St. (691-4188). Casual. Italian. Spcls: truffle ravioli; Norwegian salmon in champagne sauce; penne with eggplant, ricotta and tomato sauce. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. 5:30–midnight. Closed Sun. **(M)** **AE, TM.**

WORLD YACHT—Pier 62, W. 23rd St. and the Hudson River (929-7090; -8540). Jacket required. American/Continental. Spcls: fisherman salad, veal baton rouge, loin of pork with Texas caviar, filet mignon. Res. nec. L cruise sails Mon.–Sat. from noon–2. Br Sun. from 12:30–2:30. D cruise sails nightly from 7–10. Private parties for 2–2000. Dancing. **(E)** **AE, MC, V.**

43rd–56th Streets, East Side

ALFREDO: THE ORIGINAL OF ROME—54th St., bet. Lexington and Third Aves., in the Citicorp Bldg. (371-3367). Casual. Italian. Spcl: fettuccine Alfredo, grilled free-range chicken with herbs and roasted potatoes, mixed seafood grill Italian style, tiramisu. Res. sug. L Mon.–Sat. 11:30 a.m.–11:30. Br Sun. 12:30–4. D Mon.–Sat. 4–11, Sun. to 10. **(M)** **AE, CB, DC, MC, TM, V.**

AMBASSADOR GRILL—1 United Nations Plaza, at 44th St., in the U.N. Plaza-Park Hyatt (702-5014). Dress opt. American grill. Spcls: carpaccio of venison with blueberries, grilled paillard of salmon with vegetable pasta, roasted duck breast in a spice crust with wild berry sauce. "Seafood Extravaganza" buffet Fri. eve. Res. sug. B daily 7 a.m.–11 a.m. L daily noon–2. Champagne and lobster buffet Br. Sun. 11:30 a.m.–3. D daily 6–10:30. Piano bar 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental (421-0836). Casual. American. Spcls: avocado-crabmeat salad with pink grapefruit and fresh ginger, barbecued salmon steak with avocado corn salsa, grilled Dover sole with spicy long green beans and fried leeks. Res. sug. B daily 7 a.m.–10:30 a.m. L Mon.–Sat. 11:30 a.m.–3. D daily 5:30–11:30. Jazz Br Sun. 11:30 a.m.–3. Ent. nightly 5:30–11:30. **(M-E)** **AE, CB, DC, MC, V.**

BRASSERIE—100 E. 53rd St. (751-4840; 751-4841). Casual. French/Alsatian. Spcls: onion soup, choucroute Alsacienne, cassoulet, quiche. B daily 6 a.m.–11 a.m. Br Sat.–Sun. 11–5. L Mon.–Fri. 11 a.m.–5. D daily 5–10. S daily 10–6 a.m. Reduced rate parking. Private parties for 40–120. **(M)** **AE, CB, DC, MC, V.**

COLDWATERS—988 Second Ave., bet. 52nd–53rd Sts. (888-2122). Casual. American-seafood. Spcls: 1¼-lb. lobster, Alaskan steamed or boiled crab legs, 16-oz. boneless shell steak, Cajun catfish. Res. for 6 or more. Br/L daily 11 a.m.–4. D daily 4–3 a.m.Private parties for 15–75. Ent. nightly. **(I-M)** **AE, CB, DC, MC, V.**

CUCINA & CO.—200 Park Ave., in the Pan Am Building (682-2700). Casual. Mediterranean. Spcls: zarzuela (fish stew), osso buco, cannelloni, sandwiches, salads. Open for B, L and D Mon.–Fri. 7 a.m.–9, Sat. 8 a.m.–4. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

DRAKE HOTEL—440 Park Ave., at 56th St. (421-0900). **Cafe Suisse:** Casual. Continental/Swiss. Spcls: veal émincé with roesti or spaetzli, kirsch-torte. Res. sug. B Mon.–Sat. 7 a.m.–11 a.m., Sun. to 11:30 a.m. L Mon.–Sat. 11 a.m.–5, Sun. noon–5. D daily 5:30–11. **(M)** **Drake Bar:** B Mon.–Sat. 7–10:30. L Mon.–Sat. 11 a.m.–2:30. Cocktails Sun.–Fri. 11:30 a.m.–1 a.m., Sat. to 1:30 a.m. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

FITZERS—687 Lexington Ave., bet. 56th–57th Sts., in the Fitzpatrick Hotel (355-0100). Casual. Continental-Irish. Spcls: Irish lamb stew, fillet of steak Baltimore, Dublin Bay prawns. Res. sug. B Mon.–Fri. 7 a.m.–10:30 a.m., Sat.–Sun. 7:30 a.m.–11 a.m. L Mon.–Fri. noon–2:30. D Mon.–Fri. 5:30–10:30. Private parties for 40. **(M)** **AE, MC, V.**

FOUR SEASONS—99 E. 52nd St. (754-9494). **Pool Room:** Formal. American-contemporary. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5–9:30, Fri.–Sat. to 11:30. Complete pre-theater D 5–6:15; after-theater D 10–11:15. Res. nec. Closed Sun. **(E)** **Grill Room:** Formal. American-contemporary. L Mon.–Fri. noon–2. D Mon.–Sat. 5–11:30, desserts and cheese tray 10:30–midnight. Res. nec. Reduced-rate parking from 5:45. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

GIAMBELLI 50TH RISTORANTE—46 E. 50th St. (688-2760). Dress opt. Northern Italian. Spcl: imported scampi, veal silvano, pasta. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. noon–midnight. Private party rooms. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

IL MENESTRELLO—14 E. 52nd St. (421-7588). Formal. Northern Italian. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE, DC, V.**

LA COTE BASQUE—5 E. 55th St. (688-6525). Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LAFAYETTE—65 E. 56th St. (832-1565). Formal. French. Spcls: millefeuille of foie gras, artichoke heart and truffle on a bed of lettuces; red snapper with a brandade of cod and artichoke vinaigrette; rack of lamb with fondant potatoes and a vegetable julienne. Res. nec. L Tue.–Sat. noon–3. D Tue.–Fri. 7–10:30, Sat.6–10:30. Pre-theater D Tue.–Sat. 6–6:30. Closed Sun.–Mon. **(E)** **AE, CB, DC, MC, V.**

LELLO RISTORANTE—65 E. 54th St. (751-1555). Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.—Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, TM, V.**

LE PERIGORD—405 E. 52nd St. (755-6244). Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflés. Res. nec. L Mon.–Sat. noon–3. D Mon.–Fri. 5:15–10:30, Sat. to 11. Complete L and D. Private parties for B, L and D for 30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LUTECE—249 E. 50th St. (752-2225). Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tue.–Fri. noon–2. D Mon.–Sat. 6–10. Closed Sun. **(E)** **AE, CB, DC.**

PALM—837 Second Ave., at 45th St. (687-2953). Casual. American. Spcls: steak, lobster. Open Mon.–Fri. noon–10:45, Sat. 5–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

THE QUILTED GIRAFFE—550 Madison Ave., in the AT&T Arcade, bet. 55th–56th Sts. (593-1221). Formal. American. Spcls: caviar beggar's purses, grilled salmon with chinese mustard, special chef's choice Kaiseki dinners. Res. nec. L Tue.–Fri. noon–1:30. D Tue.–Sat. 5:30–9:30. Private party room for 6. Closed Sun. and Mon. **(E)** **AE, CB, DC, MC, V.**

RYAN MCFADDEN—800 Second Ave., at 42nd St. (599-2226). Casual. American-Irish. Spcls: shepherd's pie, turkey pot-pie, fish and chips. Res. sug. L Mon.–Fri. noon–5. D Mon.–Sat. 5–midnight. Private parties for 60–150. Closed Sun. **(M)** **AE, CB, DC, MC, TM, V.**

SCARLATTI—34 E. 52nd St. (753-2444). Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11:30, Sun. 5:30–10:30. **(M-E)** **AE, CB, DC, MC, TM, V.**

SCOOP—210 E. 43rd St. (682-0483). Dress opt. Northern Italian/American. Spcls: shrimp Romano, osso buco, lobster fettuccine, fresh seafood. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 3–10:30, Sat. 5–11. Private parties for 30–150. Prix fixe D. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, TM, V.**

SHELTON GRILL—525 Lexington Ave., bet. 48th–49th Sts., in the Marriott East Side Hotel (755-4000). Casual. Continental. Spcls: broiled salmon steak with champagne and caviar sauce, medallions of veal with peregourdine, grilled lamb chop with demi-glace sauce. Res. sug. B daily 7 a.m.–11:30 a.m. Br Sun. noon–2:30. L daily noon–2:30. D daily 5:30–10. **(M)** **AE, CB, DC, MC, V.**

SHINBASHI—280 Park Ave., on 48th St. (661-3915). Dress opt. Japanese. Tatami and Western seating. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SMITH & WOLLENSKY—Third Ave. and 49th St. (753-1530). Dress opt. American. Spcls: 18-oz. steak, 4- to 5-lb. lobster. Res. sug. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. **(M-E)** **AE, CB, DC, MC, V.**

TATOU—151 E. 50th St. (753-1144). Jacket required. American-Provencal. Spcls: devilled crabcake with cilantro mayonnaise and corn relish, shrimp and lobster salad with cucumbers over julienne of apples and endive, herb packed snapper with pine nuts and roasted tomatoes. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11:30. Pre-theater D Mon.–Sat. 5:30–6:30. Jazz and blues nightly. Dancing after midnight Tue.–Sat. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

TORREMOLINOS—230 E. 51st St. (755-1862/1877). Casual. Spanish/Continental. Spcls: zarzuela de mariscos, paella. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–11, Fri.–Sat. to midnight. Ent. Tue.–Sat. eves. Closed Sun. **(M)** **AE, CB, DC, MC, TM.**

TRATTORIA—Pan Am Bldg., at 45th St. (661-3090). Casual. Italian. Spcls: quattro stagione pizza, mezza penne alla siciliana, carpaccio "Harry's Bar," vitello all parmigiana. Res. sug. B Mon.–Fri. 7 a.m.–11 a.m. L Mon.–Sat. 11:30 a.m.–5. D Mon.–Fri. 5–10. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

TROPICA—200 Park Ave., in the Pan Am Bldg. (867-6767). Casual. Seafood. Spcls: roast cod with sake black bean sauce, grilled mahi mahi with beet ginger sauce and wasabi cream, seared tuna loin with chayote squash and chive sauce. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–10. Bar Mon.–Fri. 11:30 a.m.–11. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

WALDORF-ASTORIA—301 Park Ave., bet. 49th–50th Sts. (355-3000). **Bull and Bear:** Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon–3. D daily 5–10. S daily 10–12:30 a.m. Cocktails 10:30 a.m.–1 a.m. **(M)** **Peacock Alley Restaurant and Cocktail Lounge:** Jacket required. Continental/nouvelle. Res. sug. B Mon.–Fri. 6:30 a.m.–10:30 a.m., Sat. 7:30 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L noon–2:30. D 5:30–10:30. Complete D. Buffet Br Sun. 11 a.m.–2:45. Ent. Cole Porter's own piano Tue.–Sat. 6–2 a.m., Sun.–Mon. 8–1 a.m. **(M-E) The Waldorf Cocktail Terrace:** Tea daily 2:30–5:30. Cocktails 2:30–2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.–Sat 7 a.m.–11:30 a.m., Sun to noon. L Mon.–Sat. 11:30 a.m.–3, Sun. noon–5. D 5–9:30. Complete D. S to 11:45. Cocktails noon–11:45. **Sir Harry's Bar:** Cocktails daily 1–3 a.m. **AE, CB, DC, MC, V.**

ZARELA'S—953 Second Ave., at 50th St. (644-6740). Casual. Mexican. Spcls: salpicon de pescado, chili quiles, tuna with mole. Res. sug. L Mon.–Fri. noon–3. Br Sun. noon–3:30. D Mon.–Thu. 5–11:30, Fri.–Sat. 5–midnight, Sun. 5–10. Ent. Tue. and Sat. Private L parties for 70. **(M)** **AE, DC.**

ZEPHYR GRILL—1 Mitchell Pl, at 49th St and First Ave., in the Beekman Tower. (223-4200). Casual. American. Spcls: salmon au poivre with cabernet sauce, seared skinless chicken breast with poached asparagus and mushroom fumet, roasted grouper filet with lobster sauce. Res. sug. B Mon.–Sat. 7 a.m.–10:30 a.m. L Mon.–Fri. noon–2:30. Br Sun. 11 a.m.–3. D Mon.–Sat. 5:30–10, Sun. 5–9. Private parties for 10–150. **(M)** **AE, CB, DC, MC, V.**

43rd–56th Streets, West Side

ADRIENNE—700 Fifth Ave., at 55th St. in the Peninsula. (247-2200). Formal. Classical French. Spcls: riccotta raviolis with warm spinach salad and parmesan vinaigrette; roasted Montana lamb chops with eggplant compote, parsley jus, and tabouleh salad; red snapper with garlic confit, dill and lemon risotto. Res. sug. B Mon.–Fri. 7–10, Sat.–Sun. 7:30–11. L Mon.–Fri. noon–2:30, Sat. to 3. Br Sun. noon–3:30. D Mon.– Sat. 6–10:30. **(E)**. **Le Bistro d'Adrienne:** Casual. French. Spcls: game terrine with red beet salad, grilled swordfish with ratatouille, leek-and-potato stew with pork sausage. L Mon.–Fri. noon–3. Snacks 3–6. D daily 6–11. **(M)** **AE, CB, DC, MC, V.**

ALGONQUIN—59 W. 44th St. (840-6800). **Oak Room and Rose Room:** Jacket required. Continental. Res. sug. L noon–3. D Mon.–Sat. 5:30–midnight, Sun. 6–11. Br Sun. noon–2:15. Late S buffet Fri.–Sat. 9:30–midnight. Free D parking 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St. (246-6699). Casual. American. Spcls: pan seared rib-eye steak with black eyed-pea gravy; griddled sirloin with five peppercorn whiskey sauce, broiled double rib steak. Res.. sug. B Mon.–Fri. 7:30–10:30. Br Sat.–Sun. 9 a.m.–3:30. L Mon.–Fri. 11 a.m.–4. D daily 4–midnight. Free D parking. **(M)** **AE, CB, DC, MC, V.**

AQUAVIT—13 W. 54th St. (307-7311). **Atrium:** Formal. Scandinavian. Spcls: smorgasbord plate, gravlax, poached salmon with dill sauce, Arctic venison, brambleberry sorbet. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:30. Pre-theater D Mon.–Sat. 5:30–6:30. **(E)** **Cafe:** Informal. Spcls: smorrebrod, Scandinavian 'home cooking.' L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–10:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

BARBETTA—321 W. 46th St. (246-9171). Formal. Northern Italian. Spcls: field salad Piemontese, agnolotti, baby lamb. Res. nec. L Mon.–Sat. noon–2. D Mon.–Sat. 5–midnight. Complete pre-theater D 5:30–7. Private rooms. Closed Sun. **(E)** **AE, CB, DC, MC, TM, V.**

BISTRO 790—790 Seventh Ave. (621-8537). Casual. American-Mediterranean. Spcls: fried calamari, vegetarian lasagna, swordfish sandwich. Res. sug. B Mon.– Fri. 6:30 a.m.–11:30 a.m., Sat.–Sun. 7 a.m.–11:30 a.m. L Mon.–Sat. 11:30 a.m.–4:30. Br Sun. 11:30 a.m.–4. D Sun.–Thu. 4:30–11, Fri.–Sat. to midnight. Pre-theater D 4:30–6:30. **(I–M)** **AE, CB, DC, MC, V.**

CHARLEY O'S—33 W. 48th St. (582-7141). Casual. Irish-pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–10. Sandwich counter Sat. 11:30 a.m.–7. Closed Sun. **(M)** **AE, CB, DC, MC, TM, V.**

CITE—120 W. 51st St. (956-7100/7262). Casual. French-steakhouse. Spcls: steak frites, fillet of sole in potato crust, grilled veal chop with white bean and tomato basil salad. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–midnight, Sat.–Sun. from 5. Private parties for 30–40. Free D parking. **(M–E)** **AE, CB, DC, MC, V.**

DECO 30—1568 Broadway at 47th St., in the Embassy Suites Hotel, 5th floor (719-1600). Casual. American. Spcls: deco dence salad, grilled Norwegian salmon, seared peppered tuna, paillard of chicken. Res. sug. L daily 11 a.m.–2. D daily 5–11. Pre-theater D daily 5–7. Private parties for 10–175. **(M)** **AE, CB, DC, MC, V.**

DORSET—30 W. 54th St. (247-7300). **Dorset Room:** Dress opt. French/American. Spcls: rack of lamb, poached salmon with hollandaise sauce, Dover sole meuniere. Res. sug. B Mon.–Fri. 7 a.m.–10a.m. L Mon.–Fri. noon-3. D Mon.–Fri. 6–11. Br Sun. 11:30–3. **(M) Bar Cafe:** Casual. French/American. L and D daily noon–11. **(M)** **AE, CB, DC, MC, V.**

HALCYON—151 W. 54th St., in the Rihga Royal Hotel. (468-8888). Casual. American. Spcls: home-cured and smoked Norwegian salmon, tournedos of beef with smoked tomato and roasted corn, pan seared red snapper with glazed leeks and red wine vinegar. Res. sug. B daily 6:30 a.m.–11:30 a.m. L daily 11:30 a.m.–3. D daily 5:30–11. Late supper and pastries till 2 a.m. Private parties for 150-300. Free parking. **(E)** **AE, CB, DC, MC, V.**

LA BONNE SOUPE—48 W. 55th St. (586-7650). Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.–midnight. **(I)** **AE, TM.**

LA CARAVELLE—33 W. 55th St. (586-4252). Jacket and tie required. French Classical. Spcls: stuffed quail with wild mushrooms and shallot fritters, pink snapper in a citrus and ginger sauce, spiced-breaded filet of lamb with black bean sauce. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10:30. Complete L. Pre-theater D 5:30–6:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LA PRIMAVERA—234 W. 48th St. (586-2797). Casual. Northern Italian. Spcls: fettuccine salmonati, vitello caldo freddo, scaloppine con porcini. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–11. Pre-theater D 5–8. Private parties for 50. Closed Sun. **(M)** **AE, MC, TM, V.**

LA RIVISTA—313 W. 46th St. (245-1707). Casual. Italian. Spcls: garganelli alla romagnola, costolette alla bolognese, brodetto di pesce alla abruzzese. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Free D parking. Closed Sun. **(M)** **AE, DC, MC, V.**

LARRE—846 Seventh Ave., bet. 54th–55th Sts.(586-8096). Casual. French/American. Spcls: poached salmon bearnaise, rack of lamb, frogs legs provençale. Res. sug. L Mon.–Fri. noon–3. D Mon–Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LA VERANDA—163 W. 47th St. (391-0905). Casual. Nouvelle Italian. Spcls: stuffed breast of capon, scampi Veranda, 30 different kinds of pasta. Res. sug. L Mon.–Fri. noon–3. Italian Br Sat.–Sun. noon–3. D daily 5–midnight. Pre-theater D 5–8. Private parties for 10–200. Free parking from 5–1 a.m. **(M)** **AE, CB, DC, MC, V.**

LE BERNARDIN—155 W. 51st St. (489-1515). Formal. French/seafood. Spcls: carpaccio tuna, baked sea urchins, roast monkfish with savoy cabbage. Res. nec. L Mon.–Fri. noon–2:15. D Mon.–Thu. 6–10:30, Fri.–Sat. 5:30–11. Private parties for 24. Closed Sun. **(E)** **AE, DC, MC, V.**

LE MAX—147 W. 43rd St. (764-3705). Casual. French-American. Spcls: steak au poivre, grilled Norwegian salmon, chicken stuffed with proscuitto and cheese, pasta. Res. sug. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. 11:30 a.m.–3:30. D daily 4–midnight. Prix-fixe D 5–midnight. **(M)** **AE, DC, MC, V.**

LE PATIO—119 W. 56th St., in the Parker Meridien (245-5000). Casual. French-American. Light L Mon.–Fri. noon–2:30. Buffet L Sat. noon–2:30. Jazz Br Sun. noon–2:30. **(M)** **AE, CB, DC, MC, V.**

MAMMA LEONE'S—261 W. 44th St. (586-5151). Dress opt. Italian. Spcls: Mamma's lasagne di carnevale, paillard di pollo con funghi, vitello da vinci, tiramisu. Res. sug. L Mon.–Sat. 11:30 a.m.–2:30. D Mon.–Sat. 4–11:30, Sun. 2–10. Free D parking. Private parties for 100–500. **(M)** **AE, CB, DC, MC, V.**

MARRIOTT MARQUIS—1535 Broadway, at 45th St. (704-8900). **J.W.'s Steak House:** Casual. American. Res. sug. D Tue.–Sun. 5:30–11. Prix fixe D Tue.–Sun. 8–10. Closed Mon. **(M) The View:** Formal. International. Res. sug. Buffet L Wed. and Sat. 11 a.m.–2. Br Sun. 10:30 a.m.–2:30, Wed. from 11:30 a.m. D Sun.–Thu. 5:30–11, Fri. and Sat. 5–midnight. **(E)** **AE, CB, DC, MC, V.**

MAURICE—119 W. 56th St., in the Parker Meridien (245-7788). Dress opt. French-American. Spcls: crayfish and wild mushroom ragout with seafood tarragon sauce, monkfish steak in a parsley coat with vegetable cannelloni and chive sauce, roast spring squab on a nest of cabbage with burgundy sauce. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:30. Pre-theater D 5:30–6:30. **(M)** **AE, CB, DC, MC, V.**

NICOLE BRASSERIE DE PARIS—870 Seventh Ave., at 56th St. (765-5108). Casual. French. Spcls: couscous royale, cassoulet chez Nicole, Dover sole. Res. sug. B daily 6:30 a.m.–noon. L Mon.–Sat. noon–3. Br Sun. noon–5. D daily 5:30–midnight. Light menu 3–midnight. Pre-theater D 5:30–6:45. **(M)** **AE, CB, DC, MC, TM, V.**

PALIO—151 W. 51st St. 245-4850). Formal. Northern Italian contemporary. Spcls: beef carpaccio, lobster Andrea, tiramisu. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–11. Private parties for 8–45. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PATSY'S—236 W. 56th St. (247-3491/3492). Casual. Italian. Spcls: linguini marechiare, veal rollatine marsala, spendino Romano. Open for L and D Sun.–Thu. noon–10:45, Fri.–Sat. to 11:45. Pre-theater D 5–7:30. **(M)** **AE, CB, DC, MC, V.**

PIERRE AU TUNNEL—250 W. 47th St. (575-1220). Casual. French. Spcls: mignonnettes de boeuf bordelaise, tripes à la mode de Caen. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11:30. Complete D. Closed Sun. **(M)** **AE, MC, V.**

RAINBOW ROOM—GE Building, 30 Rockefeller Pl. (632-5000). Formal. Continental. Spcls: lobster thermidor, tournedos Rossini, medallions of venison with pecan wild rice and sauce poivrade. Res. nec. D Tue.–Thu. 5:30–1 a.m., Fri.–Sat. to 2 a.m., Sun. noon–10:30. Pre-theater D 5:30–6:15. Dancing. Private parties 10–1000. Closed Mon. **(E) The Rainbow Promenade:** Jacket required. Continental. Spcls: trio of American caviars with brioche, steak tartare, tortelloni of spinach and goat cheese. Open Mon.–Thu. 3–1 a.m., Fri. 3–2 a.m., Sat. noon–1 a.m., Sun. noon–11. Br Sun. 11:30 a.m.–2. **(I–M)** **AE.**

RENE PUJOL—321 W. 51st St. (246-3023; -3049). Dress opt. French. Spcls: tuna steak sauteed with capers, tomatoes and chives, lobster ravioli, pepper steak. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 5–10:30, Fri.–Sat. to 11:30. Complete L and D. Closed Sun. and holidays. **(M–E)** **AE, DC, MC, V.**

RESTAURANT RAPHAEL—33 W. 54th St. (582-8993). Dress opt. Nouvelle. Spcls: fricassée de moules au pistil de safron, daube de St. Jacques bordelaise, medaillons de veau au citron vert. Res. sug. L Mon.–Fri. noon–2. D Mon.–Fri. 6–9:30. Closed Sat.–Sun. **(E)** **AE, DC.**

SAMPLINGS—1605 Broadway at 49th St., in the Crowne Plaza Hotel. (977-4000). Casual. American. Spcls: Samplings salad, chili crusted calamari. Res. sug. Buffet Br Sun. 11 a.m.–3. D daily 5–midnight. Pianist nightly from 6:30. **(M)** **AE, CB, DC, MC, TM, V.**

THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St. (246-9201). Dress opt. American/seafood. Spcls: Sea-Grill chowder with lobster, shrimp and clams; charred filet of salmon with pepper ragout; pan seared snapper with rosemary and citrus fruits. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Sat. 5–11. Prix fixe D 5:30–10:30 incl. free parking. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd–54th Sts. (245-7850). Casual. Spcls: pastrami, corned beef, homemade blintzes, stuffed cabbage, matzo-ball soup. Open daily 6 a.m.–2 a.m. B to 11 a.m. **(I)** **AE, MC, V.**

THE SUPPER CLUB—240 W. 47th St. (921-1940). Jacket required. American-Mediterranean. Spcls: Atlantic salmon with artichokes and aioli, braised duck with oranges and cumin, pasta with shrimp and broccoli rabe. Res. sug. D only Tue.–Sat. 5:30–1 a.m. Pre-theater D 5:30–7:30. Private parties for 25–300. Dancing. Closed Sun.–Mon. **(M–E)** **AE, CB, DC, MC, V.**

SYMPHONY CAFE—950 Eighth Ave., at 56th St. (397-9595). Casual. American. Spcls: roast duckling with brandied apples, pan-seared salmon in basil butter sauce, homemade pasta. Res. sug. L Mon.–Sat. noon–3. Br Sun. 11:30–3. D Mon.–Sat. 5–midnight, Sun. 3–9. Private parties for 150. **(M)** **AE, CB, DC, MC, TM, V.**

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., 39th floor (757-6662). Dress opt. American/Continental. Spcls: prime rib, duck with apple glaze, Cajun tuna. Res. nec. L Mon.–Sat. 11:30 a.m.–3. D Mon.–Sat. 5–11. Pre-theater D Mon.–Sat. 5–6:30. Ent. Tue.–Sat. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

TRATTORIA DELL'ARTE—900 Seventh Ave., bet 56th and 57th Sts. (245-9800). Casual. Italian. Spcls: seafood antipasto; hand-rolled pinci pasta with roasted garlic, broccoli and zucchini; clay-pot-roasted baby chicken with fresh rosemary and thyme. Res. nec. L Mon.–Fri. 11:30 a.m.–3. Br Sat.–Sun. 11 a.m.–4. D daily 5–midnight. Private parties for 10–250. **Antipasto Bar and Cafe:** Open daily till 1 a.m. **(M)** **AE, MC, V.**

'21' CLUB—21 W. 52nd St. (582-7200). Formal. American. Spcls: Maryland crab cakes, Maine-lobster salad, "21" hamburger. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–midnight. Private parties for 10–500. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

VICTOR'S CAFE 52—236 W. 52nd St. (586-7714). Casual. Cuban/Spanish. Spcls: stone crabs, roast suckling pig, paella, black bean soup. Res. sug. Open daily noon–midnight. Tapas bar. Ent. nightly. Private parties. **(M)** **AE, CB, DC, MC, TM, V.**

WARWICK HOTEL—54th St. and Sixth Ave., (247-2700). **Sir Walter's:** Continental. L Mon.–Sat. 11:30 a.m.–2:30. D Mon.–Fri. 5–11, Sat.–Sun. to 10. Br Sun. 11:30 a.m.–3. **(M)** **Bar and Lounge:** American. L Mon.–Fri. 11:30 a.m.–2:30. S 10:30–1 a.m. **AE, DC, MC, V.**

57th–60th Streets

ARIZONA 206—206 E. 60th St. (838-0440). Casual. Southwestern American. Spcls: tequila cured salmon quesadilla; pacific sturgeon with jalapeno pasta, chayote, whitefish roe and green chili broth; grilled muscovy duck with wild rice-corn fritters, achiote oil and cranberry relish. L Mon.–Fri. noon–3, Sat. to 2:30. D Mon.–Thu. 6–11, Fri. to 11:30, Sat. 5–11:30, Sun. 5:30–10:30. **(M–E)** **AE, CB, DC, MC, V.**

CAFE BOTANICA—160 Central Park South, in the Essex House Hotel (484-5120). Casual. Mediterranean. Spcls: pan-seared salmon with carrots, zucchini, and spinach; fricassee of chicken provencale with potato galette; herbed beef stew with spring vegetables and sauteed potatoes. Res. nec. B daily 6:30 a.m.–10:30 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–2:30. D daily 5:30–10:30. S daily 10:30–1:30 a.m. Pre-fixe L. Pre-theater D 5:30–6:30. **(E)** **AE, CB, DC, MC, V.**

FELIDIA—243 E. 58th St. (758-1479). Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Private parties for 15–50. Closed Sun. **(M–E)** **AE, DC, MC, V.**

GIAN MARINO ON THE PARK—150 Central Park South (956-6204). Dress opt. Italian-continental. Spcls: risotto alla Cleopatra, sella di vitello aromatizzata (for 2), Florida red snapper con finocchio. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Closed Sun. **(E)** **Cafe:** Open daily noon–midnight. **(M)** **AE, DC, MC, V.**

THE JOCKEY CLUB—112 Central Park South, in The Ritz-Carlton (757-1900). Formal. Contemporary-American. Spcls: smoked North Atlantic salmon, spaghetti salad and osetra caviar, grilled free range chicken breast with white canellini beans and sweet red pepper sauce, coconut parfait with passion fruit sauce. Res. sug. B Mon.–Fri. 6:30 a.m.–11:30 a.m., Sat.–Sun. from 7. L Mon.–Fri. 11:30–3. Br Sat.–Sun. 11:30 a.m.–2:30. Pre-theater D 5:30–7. D daily 5:30–11. Prix fixe D. Bar till 1 a.m. **(E)** **AE, CB, DC, MC, TM, V.**

LE BAR BAT—311 W. 57th St. (307-7228). Casual. South East Asian. Spcls: crispy cat fish, sesame noodles, charbroiled steak, tropical drinks. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Sat. 5–midnight, Sun. 4:30–11. Cocktails till 4 a.m. Ent. nightly. **(M)** **AE, CB, DC, MC, TM, V.**

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's (705-2100). Re-creation of French railway dining car. Casual. Nouvelle. Res. sug. L Mon.–Sat. 11 a.m.–3. D Thu. 5:30–7:30. High tea Mon.–Fri. 3–5. Closed Sun. **(M)** **AE, DC, MC, V.**

LES CELEBRITES—160 Central Park South, in the Essex House Hotel (484-5113). Formal. French. Spcls: burger of fresh duck foie gras with granny smith apples au jus with mixed herb salad, baked bass marinìere on a bed of boulangeres potatoes, squab with cabbage and mashed potatoes in a white truffle oil. Res. nec. D only Tue.–Sat. 6–10:30. Private parties for 12. Closed Sun. and Mon. **(E)** **AE, CB, DC, MC, V.**

THE MANHATTAN OCEAN CLUB—57 W. 58th St. (371-7777). Dress opt. Seafood. Spcls: baked oysters with morel cream, red snapper with rosemary crust, shrimp with white beans and crisp onions. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. Private parties for 125. **(E)** **AE, CB, DC, MC, V.**

NIRVANA—30 Central Park South, 15th floor (486-5700). Casual. Indian/Bengali. Spcls: tandoori chicken, kabab, shrimp dopiaza, biryani. Res. sug. L daily noon–3. D daily 1–1 a.m. Complete L and D. **(M)** **AE, CB, DC, MC, V.**

PAPER MOON MILANO—39 E. 58th St. (758-8600). Casual. Italian. Spcls: anti-pasto buffet, pappardelle Paper Moon, 20 different pizzas. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PETROSSIAN—182 W. 58th St. (245-2214). Jacket required. French. Spcls: fresh Russian caviar; lobster and chorizo in sweetcorn crepe, corn broth with celery seed; roast venison with caramelized pearl onions, mushrooms and sweet potato, cider vinegar sauce; Petrossian 'teasers.' Res. nec. L Mon.–Sat. 11:30 a.m.–3:30. Br Sat.–Sun. 11:30 a.m.–3:30. D Mon.–Sat. 5:30–midnight, Sun. to 11. Pre-theater D 5:30–7:30. Post-theater D 10:30–midnight. **(E)** **AE, CB, DC, MC, V.**

PLAZA HOTEL—Fifth Ave. and 59th St. (759-3000). **Edwardian Room:** Formal. Continental. Res. nec. B Mon.–Sat. 7 a.m.–10:30 a.m. L Mon.–Fri. noon–2:30. Br Sun. noon–2:30. D Tue.–Thu., Sun. 5:30–10, Fri.–Sat. to 10:30. Pre-theater D Tue.–Sat. 5:30–6:30. Pianist Tue.–Sat. **(M-E)** **Oak Room:** Formal. L Mon.–Fri. 11:30 a.m.–3:30. Br Sun. 9 a.m.–2. D daily 5:30–1 a.m. Pre-theater D Mon.–Fri. 5:30–6:30. Pianist. **Oak Bar:** Casual. Sandwich menu daily 11:30 a.m.–1 a.m. Bar till 3 a.m. **Oyster Bar:** Casual. Seafood. Res. nec. Open Mon.–Sat. 11:30 a.m.–midnight, Sun. from noon. **(M-E)** **Palm Court:** Dress opt. Continental. Res. nec. B Mon.–Fri. 7 a.m.–10:45 a.m., Sat. from 8 a.m. L Mon.–Sat. noon–2:45. Br Sun. 10 a.m.–2:30. Tea Mon.–Sat. 3:45–6, Sun. from 4. Supper: Mon.–Sat. 6–midnight, Sun. to 11. **(E)** **Trader Vic's:** Casual. Light menu Mon.–Sat. 5–1 a.m., Sun. 4–midnight. **AE, CB, DC, MC, V.**

ROSA MEXICANO—1063 First Ave., at 58th St. (753-7407). Casual. Classic/contemporary regional Mexican. Spcls: open grill, sweetwater prawns in garlic, pozole, guacamole to order, pomegranate margaritas, menudo, moles. Res. nec. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

RUMPELMAYER'S—50 Central Park South in the St. Moritz Hotel (755-5800). Casual. American. Spcls: old-fashioned soda fountain with sundaes, sandwiches, and salads. B daily 7 a.m.–11 a.m. L daily 11 a.m.–5. D daily 5–midnight. Pre-theater D 5:30–10:30. **(M)** **AE, CB, DC, MC, V.**

THE RUSSIAN TEA ROOM—150 W. 57th St. (265-0947). Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. L daily 11:30 a.m.–4:30. Tea Mon.–Fri. 3–5. D daily 4:30–11:30. S after 9:30. Complete D. Private parties. **(M)** **AE, CB, DC, MC, V.**

SAN DOMENICO—240 Central Park South. (265-5959) Formal. Italian. Spcls: shrimp and beans with Tuscan olive oil, uovo in raviolo, muscovy duck with black olives, saddle of venison with juniper berries and grilled polenta. Res. nec. L Mon.–Fri. 11:45 a.m.–2:30. D Mon.–Sat. 5:45–11, Sun. 4–10. Pre-theater D 5:30–7. Private parties for 40. **(E)** **AE, CB, DC, MC, V.**

SANDRO'S—420 E. 59th St. (355-5150). Casual. Italian. Spcls: milk fed baby lamb roasted with fresh vegetables and garlic, roast suckling pig, tripe cooked with fresh vegetables, spaghetti alle vongole veraci. Res. sug. D Mon.–Sat. 5:30–11, Sun. 5–10. **(M)** **AE, CB, DC, MC, V.**

SERENDIPITY 3—225 East 60th St. (838-3531). Casual. American. Spcls: spiced chicken flambe, foot-long hot dogs with Texas chili, frozen hot chocolate. Res. sug. L and D Mon.–Thu. 11:30 a.m.–12:30 a.m., Fri. till 1 a.m., Sat. till 2 a.m., Sun. till midnight. Private parties for 20–75. **(I)** **AE, CB, DC, MC, TM, V.**

TRE SCALINI—230 E. 58th St. (688-6888). Jacket required. Northern Italian. Spcls: pasta al mistero, chicken à la Sophia Loren, spiedino alla romana. Res. nec. L daily noon–3. D daily 5–midnight. Pre-theater D daily 5–7. Post-theater D daily 10–midnight. **(M-E)** **AE, CB, DC, MC, V.**

WOLF'S—101 W. 57th St. (586-1110). Casual. American-deli. Spcls: pastrami Ruben, overstuffed corn beef sandwich, cheese blintzes. B daily 6:30 a.m.–11 a.m. L and D daily 11 a.m.–1 a.m. **(I)** **AE.**

ZONA ROSA—211 E. 59th St. (759-4444). Casual. Mexican. Spcls: tequila shrimp, fajitas, chimichangas, chili rellenos. Res. sug. Open Sun.–Thu. 11:30 a.m.–1 a.m., Fri.–Sat. to 2 a.m. Also **142 W. 44th St.** (354-4444). **(I-M)** **AE, CB, DC, MC, TM, V.**

Above 60th Street, East Side

BORDER CAFE USA—244 E. 79th St. (535-4347). Casual. Southwestern Mexican. Spcls: shrimp, steak and chicken fajitas, grilled salmon tostada with roast poblanos and mixed greens, fresh fish and seafood. L Wed.–Fri. noon–4. Br Sat.–Sun. noon–4. D Mon.–Sat. 4:30–midnight, Sun. to 11. **(M)** **AE, CB, DC, MC, TM, V.**

CAFE CROCODILE—354 E. 74th St. (249-6619). Casual. Mediterranean bistro. Spcls: carré d'agneau Méditerranée, fish couscous, seared tuna with ginger and leeks. Res. nec. D only Mon.–Sat. 5:30–11. Prix fixe menu. Private parties for 16–24. Closed Sun. **(M)** **AE.**

CAFE EQUENSE—1291 Madison Ave., bet. 91st–92nd Sts. (860-2300). Casual. Italian. Spcls: lobster ravioli, broiled veal chop with shitakii mushrooms, homemade foccacia, Equense neapolean. Res. sug. L Mon.–Sat. 11:30 a.m.–3:30. Br Sun. 11:30 a.m.–3:30. D Mon.–Sat. 5–11, Sun. 10. **(M)** **AE, MC, V.**

CAFE PIERRE—The Pierre, 2 E. 61st St. (940-8185). Formal. French. Spcls: filet of lamb with basil potato puree and garlic chips, fricassee of wild mushrooms and asparagus with ricotta gnocchi and sage, sauteed foie gras with cracked black pepper and sauterne, crisp red snapper served in artichoke olive broth. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–3:30. D daily 6–10:30. S from 10:30. Pre-theater D Mon.–Sat. 6–7. Pianist daily 8–1 a.m. **The Rotunda:** English afternoon tea daily 3–6:30. **(M-E)** **AE, CB, DC, MC, V.**

CAFE SAN MARTIN—1458 First Ave., at 76th St. (288-0470). Casual. Continental/Spanish. Spcls: angulas de aguinnaga, fidegua, tapas, paella a la Valenciana. Res. sug. D daily 5:30–midnight. Complete D. Pianist nightly. **(M)** **AE, MC, V.**

CARLYLE HOTEL—76th St. and Madison Ave. (744-1600). **Café Carlyle:** Dress opt. Buffet Br Sun. noon–3. D Tue.–Sat. 6–11. **Carlyle Restaurant:** Formal. French. B Mon.–Sat. 7 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L Mon.–Sat. noon–3. Br Sun. noon–3. D daily 6–11. **(M-E).** **Bemelmans Bar:** Cocktails daily noon–1 a.m. **Gallery:** Tea daily 3–5:30. **AE, CB, DC, MC, V.**

ELAINE'S—1703 Second Ave., bet. 88th and 89th Sts. (534-8103). Casual. Italian. Spcls: veal chop, cappellini romano, Norwegian salmon. Res. sug. D daily 5:30–2 a.m. Pianist Tue.–Sat. from 11. Private parties. **(M)** **AE, MC, V.**

FOUR WINDS—135 E. 62nd St. (486-1664). Casual. Japanese. Spcls: salmon trio, Four Winds scallops sauteed in lemon butter, fillet mignon glazed with orange teriyaki sauce, sushi, sashimi, tempura. Res. sug. L daily noon–3. D daily 6–10:45. Private parties 16–20. **(M)** **AE, MC, V.**

ISLAND—1305 Madison Ave., bet. 92nd–93rd Sts. (996-1200). Casual. Mediterranean. Spcls: malloreddus piccanti, tagliorini with shrimp and radicchio, lapin alla Catalane, bourride. Res. nec. L daily noon–3. D daily 6–midnight. **(M)** **AE.**

JOHN CLANCY'S EAST—206 E. 63rd St. (752-6666). Dress opt. American/seafood. Spcls: Dover sole, swordfish grilled over mesquite. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30, Sun. 5–10. Private parties for 35–40. **(M–E)** **AE, CB, DC, MC, TM, V.**

LE CIRQUE—58 E. 65th St. (794-9292). Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton rõti aux pommes sauce citron. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–10:30. Complete L. Closed Sun. **(E)** **AE, CB, DC.**

LE REGENCE—37 E. 64th St., in the Plaza Athenée (734-9100). Jacket and tie required. French. Spcls: salad of salmon with fresh goat cheese and crisp potatoes, grilled red snapper with soybean butter sauce and scallions, Maine lobster sauteed with cabernet and port wine sauce with wild mushrooms and angle hair pasta. Res. nec. B daily 7 a.m.–11 a.m. L daily noon–2:30. D daily 6–10:30. **(E)** **AE, CB, DC, MC, V.**

LETIZIA—1352 First Ave., bet. 72nd–73rd Sts. (517-2244). Dress opt. Italian. Spcls: penne with asparagus and salmon, red snapper with vegetables in parchment, scaloppini alla grappa. Res. sug. Open for L and D Mon.–Sat. noon–11:30, Sun. 1–10:30. Private parties for 75. **(M–E)** **AE, CB, DC, MC, V.**

MARK'S—25 E. 77th St., in the Mark Hotel (879-1864). Casual. French/Californian. Spcls: barbecued striped bass with wild-mushroom packets, risotto cakes with lobster remoulade, roast rack of lamb with potato and wild-mushroom Napoleon. Res. sug. B daily 6:30 a.m.–11 a.m. L Mon.–Sat. 11:30 a.m.–2:30. Br Sun. 11:30 a.m.–2:30. Afternoon tea daily 2:30–5:30. D daily 6:30 –10:30. Banquets for 25–175. **(E)** **AE, CB, DC, MC, V.**

MAXIM'S—680 Madison Ave., at 61st St. (751-5111). Jacket and tie required. French. Spcls: darne de saumon poelee, endives et fevettes meuniere, cote de veau aux juices parfait a la citronelle au coulis de fruits rouges. Res. sug. D Tue.–Sat. 6–2 a.m. Dancing Tue.– Sat. Private parties for 10–400. Closed Sun. and Mon. **(E)** **AE, DC, TM.**

MIMOSA—1354 First Ave., bet. 72nd–73rd Sts. (988-0002). Casual. Mediterranean. Spcls: baked eggplant with parmesan bruschetta, herb crusted salmon with tarama, paella, grilled veal chop with roasted garlic potato puree. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5:30–11, Fri.–Sat. to midnight, Sun. 5–10. **(M)** **AE, DC, MC, V.**

MULHOLLAND DRIVE CAFE—1059 Third Ave., at 63rd St. (319-7740). Casual. American-Italian. Spcls: chicken pot-pie, sauteed crab cakes, chicken piccata. Res. sug. L Mon.–Sat. 11:30 a.m.–5. Br Sun. 11:30 a.m.–4. D Mon.–Thu. 5–midnight, Fri.–Sat. to 1 a.m., Sun. 4–11. **(M)** **AE, DC, MC, V.**

MUMBLES—1491 Second Ave., at 78th St. (772-8817). Casual. Regional American. Spcls: grilled chicken with three sauces, Caribbean steamed grouper with plantains, 8-oz hamburger, broiled fresh fish, pasta. No res. L and D Sun.–Thu. 11:30 a.m.–2 a.m., Fri.—Sat. to 3 a.m. Bar till 4 a.m. Br Sat. –Sun. noon–4. Also **1622 Third Ave., at 91st St.** (427-4355). **(I)** **AE, MC, V.**

PARK AVENUE CAFE—63rd St. at Park Ave. (644-1900). Casual. American. Spcls: spit-roasted leg of lamb and lamb chops with tomato couscous, grilled swordfish chop with herbs and lemon. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. Br Sun. 11 a.m.–2. D Mon.–Sat. 5:30–10:45, Sun. 4:30–9:30. Private parties for 30–80. **(E)** **AE, DC, MC, V.**

PARMA—1404 Third Ave., at 80th St. (535-3520). Casual. Northern Italian. Spcl: homemade pasta. Res. nec. D daily 5–12. **(M)** **AE.**

PICCOLO MONDO—1269 First Ave., bet. 68th–69th Sts. (249-3141). Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5–midnight, Sat. from noon. Parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE POLO—840 Madison Ave., at 69th St. (439-4835). Casual. Continental. Spcls: flamed lobster bisque, sweetbreads with essence of white truffles and Armagnac, roasted pheasant marinated in reisling, pears and juniper berries, traditional Viennese pastries. Res. sug. B daily 7 a.m.–10 a.m. Br Sun. noon–3. L daily noon–2:30. D daily 6–10. Private parties for 10–40. **(E)** **AE, CB, DC, MC, V.**

THE POST HOUSE—28 E. 63rd St. (935-2888). Casual. American. Spcls: stolen Cajun rib steak, filet tips with summer vegetables in a peppered crust, seared tuna with ginger, lemon pepper chicken. Res. sug. L Mon.– Fri. noon–4:30. D daily 5–midnight. **(E)** **AE, CB, DC, MC, V.**

SESUMI—222 E. 86th St. (879-1024). Casual. Japanese. Spcls: sushi, sashimi, shab shab, lobster and steak. Res. sug. L Mon.–Fri. noon–2:30. D daily 5:30–11. Private parties for 25. **(I)** **AE, DC, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Dress opt. American. Spcls: casserole of oysters and lobster in curry sauce with celery root and apple puree; grilled salmon marinated in charmoula with herbed orzo, bouillabaise broth and rouille; roast lamb with cipolini, braised artichokes and a crisp risoto-spinach cake. Res. sug. L Tue.–Fri. noon–2:30. Br Sat.–Sun. 11:30 a.m.–2:30. D Mon.–Fri. 6–11, Sat. 5:30–11:30, Sun. 6–10. Private parties for 120. **(E)** **AE, CB, DC, MC, V.**

THE STANHOPE—995 Fifth Ave., at 81st St. (288-5800). **The Stanhope Dining Room:** Jacket required. Continental-mediterranean. Spcls: soup of sea urchin and oyster, chilled poached Norwegian salmon with dill creme fraiche and lemon, grilled herb crusted monk fish. Res. sug. B Mon.–Sat. 7 a.m.–10:30 a.m., Sun. to 10 a.m. L Mon.–Fri. noon–2:30. Br Sat.–Sun. seatings at noon and 2. D daily 6–10:30. Dancing every Fri. 8–midnight. **(E)** **Gerard's:** Cocktails and light fare noon–1 a.m. daily. Pianist Tue.–Sat. 6–10. **Le Salon:** B daily 10:30 a.m.–noon. L daily noon–2. Tea daily 2–5:30. **AE, CB, DC, MC, V.**

VINSANTO—1619 Second Ave., at 84th St. (772-3375). Casual. Northern Italian. Spcls: black linguini with spicy tomato sauce, pollo Vinsanto, tagliata al rosmarino, brick oven pizza. Res. for 4 or more. D only Sun.–Thu. 5–11, Fri.–Sat. to 12:30 a.m. Pre-theater D 5–7. Jazz Fri.–Sat. 11–2 a.m. **(M)** **AE, DC, MC, TM, V.**

VOULEZ-VOUS—1462 First Ave., at 76th St. (249-1776). Casual. French. Spcls: choucroute, cassoulet, steak au poivre. Res. sug. L Mon.–Fri. 11:30–4. Br Sun. 11:30–4. D daily 5:15–midnight. Pre-theater D with seating 5:15–6:30. **(M)** **AE, CB, DC, MC, V.**

Above 60th Street, West Side

CAFE DES ARTISTES—1 W. 67th St. (877-3500). Jacket req. after 5. French. Res. nec. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun 10–3. D Mon.–Sat. 5:30–12:30 a.m., Sun. 5–11. **(M-E)** **AE, CB, DC, MC, V.**

CAFE LUXEMBOURG—200 W. 70th St. (873-7411). Casual. American/French. Spcls: pan sauteed crabcakes with a lemongrass sauce and pea shoots, herb roasted chicken with new potatoes and spinach, saffron risotto with summer vegetables. Res. nec. D Mon.–Thu. 5:30–12:30 a.m., Fri.–Sat. to 1:30 a.m., Sun. from 6–12:30 a.m. Br Sun. 11 a.m.–3. **(M–E)** **AE, CB, DC, MC, V.**

CONSERVATORY—15 Central Park West, bet. 61st–62nd Sts., in the Mayflower Hotel (581-0896). Casual. Continental. Spcls: grilled fresh fish, pasta, linguini fruitta de mare. B daily 7 a.m.–11:30 a.m. L daily 11:30 a.m.–4. Prix fixe Br Sun. noon–4:30. D daily 4–midnight. Pre-theater D 5–7. Private parties for 100. **(M)** **AE, CB, DC, MC, V.**

COPELAND'S—547 W. 145th St. (234-2357). Casual. Soul/creole. Spcls: barbecued spare-ribs, braised oxtail, jambalaya, Louisiana gumbo. Res. sug. Gospel Br Sun. 11:30 a.m.–3. D Mon.–Thu. 4:30–11, Fri.—Sat. to midnight, Sun. 3–11. Jazz Tue.–Sat. **(M)** **AE, DC, MC, V.**

EMPIRE GRILL—1889 Broadway, at 63rd St., in the Radisson Empire Hotel (262-2234). Casual. American. Spcls: pasta, grilled meats and fish. Res. sug. B daily 7 a.m.–11 a.m. Br Sat.–Sun. 11 a.m.–4. L Mon.– Fri. 11 a.m.–4. D daily 4–midnight. Pre-theater D Mon.–Sat. 5–7:30. **(M)** **AE, DC, MC, V.**

FUJIYAMA MAMA—467 Columbus Ave., bet. 82nd–83rd Sts. (769-1144). Casual. Japanese. Spcls: sushi, sashimi, steamed dumpling, batter-fried calamari. Res. sug. D only Mon.–Thu. 6–midnight, Fri.–Sat. to 1 a.m., Sun. 5–11. **(M)** **AE.**

THE GINGER MAN—51 W. 64th St. (874-5100). Casual. Continental. Spcls: shrimp curry, roast duck, rack of lamb. Res. sug. B Mon.–Fri. 8 a.m.–11 a.m., Sat. 10 a.m.–11 a.m. L Mon.–Fri. 11:30 a.m.–5. Br Sun. 10 a.m.–4. D Mon.–Sat. 5–midnight, Sun. 4–11. Private parties for 15–100. **(M)** **AE, CB, DC, MC, V.**

RUPPERT'S—269 Columbus Ave., bet. 72nd–73rd Sts. (873-9400). Casual. Regional American. Spcls: grilled chicken served warm over caesar salad, sauteed calf's liver, fresh fish, penne with shrimp, scallions and broccoli. Res. sug. L and D Mon.–Thu. 11 a.m.–12:45 a.m., Fri. till 1:45, Sat. 5–1:45 a.m., Sun. 5–12:45 a.m. Br Sat.–Sun. 10:30 a.m.–4. Enc. sidewalk café. **(I)** **AE, CB, DC, MC, V.**

SYLVIA'S—328 Lenox Ave., bet. 126th–127th Sts. (996-0660). Casual. Soul Food. Spcls: barbecue spareribs; southern fried chicken with collard greens, peas and rice; beef short ribs. Res. sug. B Mon.–Fri. 7:30 a.m.–1. L Mon.–Sat. 11 a.m.–3. Br Sun. 1–7. D Mon.–Sat. 3–10:30. **(I)** **No credit cards.**

TAVERN ON THE GREEN—Central Park at 67th St. (873-3200). Casual. American. Spcls: grilled filet mignon with potato gratin, sauteed Louisiana shrimp with wild rice, classic Ceasar salad. Res. sug. L Mon.–Fri. noon–3:45. D Sun.–Thu. 5:30–11:30, Fri.–Sat. 5–midnight. Br Sat.–Sun. 10 a.m.–3:45. Private parties for 15–1500. **(E)** **AE, CB, DC, MC, V.**

THE TERRACE—400 W. 119th St. (666-9490). Formal. Classical French. Spcls: poached oysters in champagne with duxelles of mushrooms, medaillons of veal with morels and sweet onion mousse, strawberry dacquoise. Res. nec. L Tue.–Fri. noon–2:30. D Tue.–Sat. 6–10. Banquet facilities for 150. Harpist Tue.–Sat. Free valet parking. Closed Sun.–Mon. **(E)** **AE, DC, MC, V.**

BROOKLYN

MONTE'S VENETIAN ROOM—451 Carroll St., bet. Third Ave. and Nevins St. (718-624-8984). Dress opt. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, frutti di mare fresca, homemade Italian cheesecake. Res. sug. Open Sun.–Thu. 11 a.m.–11, Fri.–Sat. to midnight. Free valet parking on premises. **(M)** **AE, CB, DC, MC, V.**

THE RIVER CAFE—1 Water St. (718-522-5200). Jacket required. American. Spcls: sauteed foie gras with pumpkin seeds and pear, rack of lamb in a chestnut meal crust, salmon seared with ginger and cracked pepper, Valrhona Brooklyn Bridge with assorted ice creams and sorbets. Res. nec. L Mon.–Fri. noon–2:30. Br Sat. noon–2:30, Sun: 11:30–2:30. D nightly 6–11:30. Pianist nightly. **(E)** **AE, CB, DC, MC, V.**

QUEENS

DON PELAYO—39-20 Queens Blvd., Sunnyside (718-784-4700). Casual. Spanish/Continental. Spcls: paella, rack of lamb, merluza vasca, seafood in champagne sauce. Res. sug. D Sun.–Thu. 5–11, Fri.–Sat. to midnight. Pianist Fri.–Sun. **(M)** **AE, DC, MC, V.**

EAST RIVER GRILL—44-02 Vernon Blvd., Long Island City (718-937-3001). Casual. Contemporary American. Spcls: ravioli with lobster, shrimp and scallops; grilled tuna with a light oyster sauce, barbecued spareribs. Res. sug. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. 11 a.m.–5. D Sun.–Thu. 6–10, Fri.–Sat. to 11. **(M)** **AE, DC, MC, V.**

LE TRIOMPHE—21-50 44th Drive, Long Island City (718-706-0033). Casual. French-provencale-Moroccan. Spcls: le jarret de veau, rouget au basilic et poivron rouges., supreme de volaille Marrakech. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–11. Private parties for 40. Pianist Fri.–Sat. from 8–10. Closed Sun. **(M–E)** **AE, CB, DC, MC, TM, V.**

RALPH'S ITALIAN RESTAURANT—75-61 31st Ave., Jackson Heights (718-899-2555). Casual. Italian. Spcls: veal rollatini, spaghetti carbonara, chicken Valdostana. Res. sug. Open Mon.–Thu. noon–10:30, Fri. to 11, Sat. 4–11. Complete D. Closed Sun. **(I).** **AE, DC, TM, V.**

VILLA SECONDO—184-22 Horace Harding Expy., Fresh Meadows (718-762-7355). Casual. Northern Italian. Res. sug. L and D Tue.–Fri. noon–11, Sat. 4–midnight, Sun. 2–11. Complete L. Closed Mon. **(I-M)** **AE, DC, MC, V.**

WATER'S EDGE—44th Drive at the East River (718-482-0033). Dress opt. Contemporary American. Spcls: grilled shrimp with caramelized corn and charred tomato, corn bisque with lump crabmeat custard, grilled sea scallops with swiss chard and fried polenta, roast freerange baby chicken with couscous, preserved lemon, merguez sausage and black olive sauce. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30. Ent. Tue.–Sat. Private parties for 400. Free ferry service from Manhattan. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

OTHER EVENTS

COMPILED BY GIA KOURLAS

FAIRS, FESTIVALS, AND PARADES—The Waverly Place Strawberry Festival is 6/20 (rain date 6/28) from 10 a.m. to 6. On Waverly Pl. from Sixth Ave. to Seventh Ave. S. Free (989-6077). . . .**The Safe Haven West Side Basketball League** sponsors its **Second Annual Street Festival** on 6/20 on West End Ave. from 72nd to 79th Sts. From 11 a.m. to 6. Free (764-6330). . . .**The American Museum of Natural History,** Central Park W. at 79th St., offers **ID Day,** an opportunity for anyone who has discovered a rock, shell, or bone to identify its origin. On 6/20 from 1 to 4:30. Free with museum admission (769-5800). . . .**The Lower East Side Jewish Festival** is 6/21. From 11 a.m. to 6. Along E. Broadway, between Clinton and Essex Sts. Free (475-6200). . . .**52 Association Festival** is 6/21 along 52nd Street from Lexington to Sixth Aves. From 11 a.m. to 6. Free (809-4900). . . .**The Mermaid Parade** at Coney Island is 6/20 at 2 at Steeple Chase Park near Surf Ave. (718-372-5159). . . .**Park Slope Summerfest** is 6/21, 10 a.m.–6, along Seventh Ave. from 7th St. to Prospect Ave. Free (718-234-1657). . . .**Midwood Mardi Gras** runs along Avenue M, from Coney Island to Ocean Aves. On 6/21 from 10 a.m. to 5. Free (718-376-0999). . . .**New York Botanical Garden** presents **Perennial Weekend,** 6/20–21. (220-8700).

PERFORMANCES—The Cathedral of St. John the Divine, 112th St. and Amsterdam Ave., celebrates the life and music of Miles Davis on 6/21 at 4:30. **A Tribute to Miles** fuses music, poetry, rap, and dance with performances by Maya Angelou, the Alvin Ailey Repertory Ensemble, and Max Roach. $18, $25, $50 (662-2133). . . .**The American Community Indian House** presents the following: on 6/17, **Fables and Other Realities,** a reading by John Trudell, at 8 ($10) at AICH, 708 Broadway (598-0100); on 6/18, **New Indian Economics,** a panel discussion, at 6 ($7) at Columbia University, 420 W. 118th St. (226-7171) and a performance by **John Trudell and Graffiti Man** at 9:30 ($12) at Lonestar Roadhouse, 240 W. 52nd St. (765-9510); on 6/19–21, **1992** featuring **Coatlicue Las Colorado,** a humorous drama that looks at the Columbus myth through the eyes of Native Americans, at 8 ($7) at AICH.

TEA DANCE—Chartwell Booksellers, 55 E. 52nd St., offers a free **Saturday Afternoon Tea Dance** on 6/20 from 3 to 6. Trumpeter Byron Stripling, formerly of the Count Basie and Buck Clayton big bands, performs (308-0688).

BENEFITS—The Brooklyn Branch of the Juvenile Diabetes Foundation presents its first **Cruise for a Cure** on 6/19; boarding begins at 8 at Pier 1, Bedford and Emmons Aves. in Sheepshead Bay. $100; reserve (689-2860). . . .**The Volunteer Referral Center** sponsors a **Sail into Summer Dance** at the Museum Club at Bridgewaters at South Street Seaport on 6/17 at 6:30. $65; reserve (889-4805). . . .**The Creative Arts Rehabilitation Center** holds its **Annual Awards Dinner** benefit on 6/18 at the Hilton Hotel, Sixth Ave. and 53rd St. Cocktails begin at 6:30. $500; reserve (246-3115). . . .**The Rodgers and Hart Revue** presents a special performance on 6/22 at 8 to benefit the **PWA Coalition and Friends in Deed.** At the Ballroom, 253 W. 28th St. $50, $100; reserve (244-3005). . . .A **Comedy Night Benefit** for **P.S. 110** is 6/20 at 7. At 285 Delancy St., near Grand and Lewis Sts. $5 (674-2951). . . .A benefit for **Hazelden,** the nation's first treatment center for chemical dependancy, is 6/18 at the New York Hilton, Sixth Ave. at 53rd St. $500–$1,000; reserve (997-0100).

LECTURES, DISCUSSIONS, AND READINGS—The Poetry Project, St. Mark's Church, Second Ave. and 10th St., presents **Kimiko Hahn** and **Patricia Spears Jones** on 6/17 and **Zhu Ciliu & Kenneth Koch: Teaching Poetry to Chinese School Children** on 6/22. Both at 8. $5 (674-0910). . . .**Symphony Space** continues its serial reading of *The Great Gatsby*, 6/22, 29, at Battery Park City on the Promenade and in Hudson River Park. The readings begin at 6:30; rain dates are 6/24, and 7/1. Free (864-1414). . . .**La Mama La Galleria,** 6 E. First St., presents a reading by **Rob Fetterman and Tim Lyons** on 6/19, and a new play by **Kate Cummings** on 6/20. Both at 8. Contr. (505-2476). . . .**A Reading of Gay and Lesbian Voices from Around the World** continues with **Joan Nestle**'s "Lesbian Sex and Memory: A Challenge to the Givens" on 6/22 at 6. The New York Public Library's Mid-Manhattan branch, 455 Fifth Ave. Free (340-0948). . . .**Nuyorican Poets Cafe,** 236 E. 3rd St., presents the following: 6/17, Michele Karlsberg's *Outspoken Event* with Jacquie Bishop and Jyl Lynn Selman at 7:30 ($6) and **Slam Open** hosted by Alvin Eng at 9 ($5); 6/18, Wesley Brown's *Life During Wartime* at 7:30 ($10), poet **Eve Packer** at 9:30 ($5), and vocalist **Miguel Ortiz** at 10 ($7); 6/19, *Life During Wartime* at 7:30 ($10), **Po' Jazz Spotlite: Vern Fraser and Tom Chapin** at 10 ($5) followed by a **Poetry Slam;** and 6/20, *Life During Wartime* at 7:30 ($10), **Teri Thornton and Her Band** at 10 ($8), and **Kevin Berry's Summer Party** at midnight ($5). Details (505-8183). . . .**The 92nd Street Y,** 1395 Lexington Ave., concludes its "Jesters in June" series with **Steve Allen** on 6/18 at 8. $15; reserve (996-1100). . . .**Writers on Writing at Barnard** presents **Daniel Stern** on 6/17 and **Nicholas Christopher** and **Molly Peacock** on 6/23. Both at 8 in Barnard's Sulzberger Parlor, third floor, Barnard Hall at 117th St. and Broadway. Free (854-2037). . . .**Rizzoli Bookstore,** 454 W. Broadway, presents a free reading by **Anna Shapiro** (*The Right Bitch*) on 6/18 at 6:30 (674-1616). . . .**Tower Books,** 383 Lafayette St., presents **Outspoken,** an evening of readings in honor of Gay Pride Month, on 6/16 and **Ann Patchett** (*The Patron Saint of Liars*) on 6/18. Both at 7 and free (228-5100). . . .**Brentano's,** 597 Fifth Ave. at 48th St., presents **Jay McInerney** on 6/18 and **Julia Alvarez** on 6/22. Both at 7. Free (826-2450).

TOURS

CENTRAL PARK—6/21 from 1:30 to 4, a look into the horticulture, history, and landscape design of the park on the first day of summer. Adventure Tours. $6; reserve (517-0325).

FRIENDS OF THE PARK—6/21 at 1:30, **Prospect Park.** Meet at the Grand Army Plaza entrance for a tour with Bill Novak of the NY School of Interior Design. $1 (473-6283).

URBAN EXPLORATIONS—6/20 from 1 to 4, **Galleries of SoHo**. . . .6/21 from 1 to 4, **Summer in Central Park**. $15; reserve (718-721-5254).

LOWER EAST SIDE—6/21 at noon, a tour with Joyce Gold. Meet at Straus Square at Essex St. and East Broadway. $12 (242-5762).

NYC CULTURAL WALKING TOURS—With Alfred Pommer as your guide, take a closer look at the city's landmarks, architecture, history, and outdoor art. Saturdays at 2 through 7/25, **Murray Hill Walk.** Meet at the northeast corner of East 34th St. and Second Ave. . . .Sundays at 2 through 8/30, **Chelsea Walk.** Meet at 23rd St. and Fifth Ave. nr. the Flatiron Building. $10 (979-2388).

TOURS WITH THE 92ND STREET Y—In town (must reserve ahead; 996-1100): 6/21 from 11 to 3:30, **Brunch and Walk in Battery Park City**. $35.

MANHATTAN NEIGHBORHOOD TROLLEY—A narrated tour circling through seven downtown neighborhoods including Chinatown, Little Italy, and the World Trade Center. Runs 6/14–9/31 on the hour from 1 to 6, beginning at South and Fulton Sts. $5; $4 for children and seniors (677-7269).

ADVENTURE ON A SHOESTRING—6/20 at 11 a.m., **SoHo**. . . .6/20 at 1 in Manhattan and 1:45 in Hoboken, **Historic Hoboken**. $5 plus transportation; reserve (265-2663).

CITYWALKS—Tours with John Wilson. Call for information on weekday walks. 6/20 at 1, **The West Village.** Meet at the northwest corner of Seventh Ave. S. and Christopher St. . . .6/21 at 1, **Downtown Manhattan Old and New.** Meet at Broadway and Wall St. $12; reserve (989-2456).

BIG ONION WALKING TOURS—6/19 at 6, **Historic Brooklyn Heights**. . . .6/20 at 10 a.m., **Ellis Island.** $15 adults; $12 students and seniors. . . .6/21 at 2:30, **Jewish East Side**. All tours $9 adults, $7 students and seniors, unless noted; reserve (439-1090).

SIDEWALKS OF NEW YORK—517-0201 for information. Each tour, $10 weekends; $5 weekdays. Call for weekday tour schedule. 6/20, 27 at 6, **Ghosts After Sunset;** meet at Washington Sq. Arch for a tour of the "haunted" Village, including the Mark Twain house and Gay St. . . 6/21 at 2: **A Writer's Walk Through Greenwich Village;** meet at Washington Sq. Arch to join New York poet and actor Tom Farrington on a literary—and dramatic—stroll. . . .6/20, 27 at 6: **Ye Olde Tavern Tour;** meet at Washington Sq. Arch for some visits to old and/or historic Village watering holes; drinks and tips extra. . . .6/20, 27 at 6: **Spirits and Spooks Haunted Tavern Tours;** meet in front of St Luke's Church on Hudson and Grove Sts. to visit haunted taverns. . . .6/20, 28 at 2: **Beverly Hills East;** meet by the Waldorf-Astoria, Park Ave. and 50th St., to explore this blue-ribbon neighborhood. . . .6/20, 28 at 2: **All in the Family;** meet at Old St. Patrick's Cathedral, Prince and Mott Sts., for a look at Godfather-land. . . .6/20, 27 at 2: **Historic Greenwich Village;** meet at Washington Sq. Arch to hear about folklore, architecture, and history. . . .6/21, 28 at 2: **Beautiful Brooklyn Heights;** meet at the corner of Clark and Henry Sts. to explore New York's first historic district. . . .6/21 at 2: **Screen Scenes;** visit the homes of movies stars and film locations on the Upper West Side. Meet in front of 2 Columbus Circle. . . .6/21, 28 at 2: **The Lively and Mysterious East;** meet at the Church of the Immaculate Conception on 14th St. and First Ave. to tour the East Village. . . .6/20 at 2: **Across the Brooklyn Bridge.** Meet at Broadway and Canal St.

CENTRAL PARK—6/20 at 2, **Central Park's Sculptures,** meet at 72nd and Fifth Ave. to learn about the four dozen sculptures and monuments in the park and the techniques used to preserve them. $10; reserve (360-2766).

GRAND CENTRAL TERMINAL—Weekly tour with the Municipal Art Society (935-3960), each Wed. at 12:30. Meet outside Chemical Bank's Commuter Express., and learn about the station's architecture, history, and future. Free.

COMPILED BY KATE O'HARA

SPORTS

BASEBALL—Mets, Shea Stadium, 126th St. and Roosevelt Ave. (718-507-6387), Queens. $6.50–$15. 6/15–17 at 7:40 vs. Montreal. 6/18, 19 at 7:40, 6/20 at 7:10, 6/21 at 1:40 vs. St. Louis. 6/22–24 at 7:40 vs. Chicago. . . .Yankees, Yankee Stadium, 161st St. and River Ave. (293-6000), Bronx. $5.50–$14.50. Next home game: 6/26 at 7:30 vs. Chicago.

STEPS—Father's Day Four Mile Run. 6/21 at 10 a.m. in Central Park. Road Runners Club, 9 E. 89th St. (860-4455).

COMPILED BY KATE O'HARA

ACTIVITIES FOR CHILDREN

COMPILED BY EILEEN CLARKE

FILM SOCIETY OF LINCOLN CENTER—Charlotte's Web. E.B. White's classic is shown with the voices of Debbie Reynolds, Paul Lynde, Henry Gibson, and Agnes Moorehead; for ages 4–10. 93 minutes. 6/20 at 2. Walter Reade Theater, 165 W. 65th St. (875-5601). $5; adults $7.

THE PIERPONT MORGAN LIBRARY—Storytelling and Music. A German variant of the traditional *Puss in Boots*, in which the foolish hero is aided by an enchanted princess in the shape of a cat; for ages 3–12, accompanied by an adult. Presented in conjunction with the exhibit *Puss in Boots: Three Centuries of the Master Cat.* 6/20 at 2. 29 E. 36th St. (685-0008). Free.

HENRY STREET SETTLEMENT—The Great Outdoor Performance. An end-of-season celebration with music, dance, drama, and a visual arts exhibit; for all ages. 6/21 at 2. Louis Abrons Arts Center, 466 Grand St. (598-0400). Free; reserve.

BRYANT PARK—Juggling Workshop. Learn the basics and then some with John Grimaldi; for ages 7 and up, adults welcome. Wednesdays from noon–3; through 7/29. 40–42nd Sts. bet. Fifth and Sixth Ave. (983-4142). Free.

BOOKS OF WONDER—Storytelling Sundays. Special Father's Day reading; for ages 3–7. 6/21 at 11:30 a.m. Corner of Hudson and Barrow Sts. (645-8006). Also at 132 Seventh Ave., at 18th St. (989-3270). Free.

ALICE IN AMERICA—A musical fantasy by Jaz Dorsey, presented by The Lunacy Group; for ages 7 and up. Sat. and Sun. at 3. Studio Dramatique, 141 W. 28th St., Suite 201 (629-1913). $5; reserve.

AMAZING WORLDS OF WEATHER—Learn about thunderstorms, blizzards, tornados, and typhoons in a light show with special sound effects, narrated by WNBC weatherman Al Roker; for ages 7 and up. Mon.–Fri. at 1:30 and 3:30; Sat. at 11 a.m.*, 1, 2, 3, 4, and 5; Sun. hourly 1 to 5. American Museum-Hayden Planetarium, 81st St. bet. Central Park West and Columbus Ave. (769-5920). $2.50; adults $5. *Except first Sat. of each month.

THE LITTLEST CLOWN—A full-scale musical about a youngster who grows up in a circus family; for ages 4–12. Sat. at 1; Sun. at 12:30, followed by a dance party; optional lunch at 12:30 Sat. and noon Sun. Pixie Judy's Musical Theatre, Theatre East, 211 E. 60th St. (838-8528). $14.95; with meal $19.95; reserve.

CHILDREN'S MAGIC MATINEE—Performers Brian McGovern and Imam lead this hour-long show with audience participation; for ages 4–10. Sat. at 2. Mostly Magic, 55 Carmine St. (924-1472). $10; reserve.

NEW YORK PUBLIC LIBRARY—Free programs. **Stories and Songs From France.** With movement and audience participation featuring Patrick Lo Re; for all ages. 6/17 at 4. Bloomingdale Branch, 150 W. 100th St. (222-8030). . .**Learning Lyceum and Musical Medicine Show.** A music and sound program with audience participation, presented by Germainia; for ages 6–12. 6/18 at 4. Aguilar Branch, 174 E. 110th St. (534-2930). . .**The Frog Prince.** Performed by Mark McKillip of the Puppet Art Troupe; for ages 2–8. 6/18 at 4. Fort Washington Branch, 535 W. 179th St. (927-3533). . .**Father's Day Cards.** Learn how to draw detailed images of Dad for a special card; for all ages. 6/19 at 3:30. Baychester Branch, 2049 Asch Loop N., Bronx (379-6700). . .**Stories From Africa.** Listen to Ron Sopyla's folktales and legends of African culture, with music, participation, and shadow puppetry; for ages 3–8. 6/17 at 2. Great Kills Branch, 56 Giffords Lane, Staten Island (718-984-6670).

WISEACRE FARM—Life on the farm turns wild and zany when the audience participates and Ralph DiFiore directs; for ages 4–10. Sat. and Sun. at 1. 13th Street Theater, 50 W. 13th St. (675-6677). $4.

PIPS COMEDY CLUB—Comedy, magic, ventriloquism, and lots of audience participation; for ages 3–12. Sat. at 1:30; Sun. at 1:30 and 3:30. 2005 Emmons Ave., Sheepshead Bay, Brooklyn (718-646-9433). $6.50; reserve.

THE PUPPETWORKS, INC.—Cinderella. The comical stepsisters, fairy godmother, and ball patrons are featured with hand-carved wooden marionettes in elegant costumes of 18th-century France; for ages 3 and up. Sat. at 12:30; Sun. (except August) at 12:30 and 3; through 8/29. The Puppetworks Theatre, 338 Sixth Avenue, at 4th St., Park Slope, Brooklyn (718-965-6058). $4; adults $5; reserve.

THE HAPPINESS MAN—A musical about a young man who tries to save a cursed kingdom; for ages 4 and up. Sat. and Sun. at 1. Marketplace Mall in Glen Oaks, lower level, Union Tpke. and 258th St., Queens (718-343-1052). $5; adults $6.

STATEN ISLAND'S SATURDAY FAIR—A day-long festival where children can make music, act out stories, sing, and face paint. Saturdays, weather permitting, from 10 a.m. to dusk. Victory Boulevard and Bay St., Staten Island (718-720-5378). Free.

CENTRAL PARK PROGRAMS—Storytelling. Diane Wolkstein will tell fool and trickster tales; for ages 5 and up. 6/20 at 11 a.m.; series continues Saturdays through 9/27. Hans Christian Andersen statue, facing the Model Boat Pond, 72nd St. and Fifth Ave. entrance. (360-3456; weekends 800-834-3832). Free . . .**Belvedere Castle: Frames of the Forest.** Make a frame from natural objects to surround a favorite picture; for ages 5–11. 6/20 at 1. 79th St., south of the Great Lawn. (772-0210). Free; reserve.

THE MUSEUM OF TELEVISON AND RADIO—Family Screenings: **The Muppet Show: Harry Belafonte** and **Of Muppets and Men: The Making of The Muppet Show**; for all ages. Tues.–Sat. at 1; through 6/21. . .For Bigger Kids: **Directed by Jim Henson,** featuring **The Jim Henson Hour: "Dog City"** and **The Storyteller: "The Soldier and Death"**; for ages 10 and up. Sat. and Sun. at 3:30; through 8/2; museum admission. 25 W. 52nd St. Hours: Tue.–Sun. noon–6; Thurs. until 8. $3; adults $5.

CHILDREN'S MUSEUM OF MANHATTAN—Puppet-Making With Bruce Cannon. A workshop in celebration of rain forest animals; for ages 6 and up. 6/20 at 1 and 3. . .**Make a Magazine.** Learn about making magazines and design your own cover; for ages 8 and up. 6/20 at 2:15. . .**Father's Day Concert.** Stories, songs, and banjo picking with Bill Gordh; for ages 4 and up. 6/21 at 1 and 3:30. At 2, join in a participatory storytelling session; for ages 4 and up. Up to $2 for workshops and performances. Exhibit: **Urban Tree House—**A replica of an urban eco-system with interactive activities based on the theme "Reduce, Recycle, Reuse, and Rethink." Tisch Building, 212 W. 83rd St., bet. Broadway and Amsterdam Ave. (721-1234). Hours: Sat. and Sun. 10 a.m.–5; Mon.–Fri. 1–5; closed Tues.; Thurs. after 3 free to public-school students with identification; $4.

BOOKS

MY GRANDMA'S CHAIR, by Maggie Smith. Preschool. Lothrop, Lee & Shepard Books, $14.

A MOTHER FOR CHOCO, by Keiko Kasza. Preschool. G.P. Putnam's Sons, $14.95.

WHEN THE RIVERS GO HOME, by Ted Lewin. Kindergarten–Grade 2. Macmillan, $14.95.

NO BAD BEARS, by Michele Durkson Clise. Kindergarten–Grade 3. Viking, $14.

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KEY TO ABBREVIATIONS

AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**

Please check hours and talent in advance. Many places are forced to make changes at short notice.

BIRDLAND—2745 Broadway, at 105th St. (749-2228). Restaurant with jazz. 6/17: Freddie Bryant Quartet. 6/18: Pucci Amanda Jhones. 6/19–20: George Adams Quartet. Sets at 9, 10:30, and midnight. **AE, CB, DC, MC, V.**

THE BITTER END—149 Bleecker St. (673-7030). 6/17: She Never Blinks, Sara Craig, Pull My Daisy, Stranger Than Fiction, Dots Will Echo, Paul Clements. 6/18: Dori Hartley, The Light, Knockout Drops, Lazy Susans, Grant Lee Buffalo. 6/19: Chris Kowanko, The Hannibals, Wild Strawberries, The Fish Hospital, The Hinnies. 6/20: Robert Burke Warren, Anna Christensen, Four Men and a Dog, Pandora's Box, Billy Hecter and the Fairlanes. 6/21: 17 Relics, Jean Caffeine, Willi Jones, Torn and Frayed. **No credit cards.**

BLUE NOTE—131 W. 3rd St. (475-8592). 6/16–21: Mario Bauza plus Kenny Burrell. 6/23–28: Airto Moreiro featuring Flora Purim plus Ray Barretto. Tue.–Thu. and Sun. at 9 and 11:30, Fri.–Sat. at 9, 11:30, and 1:30 a.m. *Every Tue.–Sat. following the last set until 4 a.m.:* "After Hours with Ted Curson and Friends." **AE, MC, V.**

THE BOTTOM LINE—15 W. 4th St. (228-7880). 6/19: *In Their Own Words* with Taj Mahal, hosted by Vin Scelsa. 6/20: John Martyn. 6/22: Chet Atkins and Jerry Reed. 6/23: Maura O'Connell and Mac McAnally. **No credit cards.**

BRADLEY'S—70 University Pl., at 11th St. (228-6440). 6/15–20: Mike Le Donne Trio. **AE, CB, DC, MC, V.**

THE CAJUN—129 Eighth Ave., at 16th St. (691-6174). New Orleans style restaurant featuring dixieland jazz. Every Wed.: The Original Traditional Jazz Band. Thu.: Stitch & Styles' Metropolitan Stompers. Fri.: Canal Street Dixieland Jazz and Blues Band. Sat.: The New Atlantic Jazz Band. Sun.: The Three Notes with Jon Seiger. Mon.: Don Reich Swing Quartet. Tue.: Stanley's Washboard Kings. Music Mon. 7–10, Tue.–Thu. from 8–11, Fri. 9–midnight, Sat. 8:30–midnight. **AE, CB, DC, MC, V.**

CBGB—315 Bowery (982-4052). Rock club. 6/17: Styrenes, Love Child, Cake Kitchen, The Dentists, The Mad Scene, Bodeco. 6/18: Drop Nineteens, Revolver, Snatches of Pink, Walt Mink, Wax. 6/19: The Leatherwoods, Poverty Stinks, 22-Pisterpirkko, The Leningrad Cowboys, Barbie Bones. 6/20: Kirk Swan, Tacklebox, Big Dipper, Country Rockers, Captain America, Paw. 6/21: Cell, Kitten, Mosquito, Thurston Moore & William Hooker Duo, Die Monster Die, Erectus Monotone, Loudspeaker, Mule. **No credit cards.**

CONDON'S—117 E. 15th St. (254-0960). Cozy restaurant. Every Mon.–Fri. from 5:30–8:30: The Vernel Fournier Trio. 6/22: The Clifford Jordan Big Band. Sets at 9:30 and 11:30, with an extra set Fri.–Sat. at 1 a.m. **AE, CB, DC, MC, V.**

EAGLE TAVERN—355 W. 14th St. (924-0275). 6/19: Christy Barry, Martin Connolly, Maureen Glynn. **No credit cards.**

FAT TUESDAY'S—190 Third Ave. (533-7902). Through 6/18: Billy Harper Quintet, Francesca Tanksley, Newman Taylor Baker, Clarence Seay, Eddie Allen. 6/19–21: Chris Connor, Scott Lee, Vinny Johnson, Russ Kassoff. 6/23–27: Wynton Marsalis and George Wein present *Jazz Futures II.* With Herb Harris, Nicholas Payton, Ronald Westray, Peter Martin, Chris Thomas, and Brian Blade. Shows Sun.–Thu. at 8 and 10, Fri.–Sat. at 8, 10, and midnight. **AE, CB, DC, MC, V.**

HORS D'OEUVRERIE—1 World Trade Center (938-1111). Jazz, dancing, international hors d'oeuvres, and the world's greatest view. Jay D'Amico at the piano from 4–7. The Milton Sealey Trio with Yas Takeda and Bruce Cox, every Tue.–Sat. from 7:30–12:30 a.m. The Steve Bill Trio takes over Sun. from 4–9, *and Mon.* 7:30–12:30 *a.m. Pianist Yvonne* Purcell alternates with the trios on Sat. and Sun. **AE, DC, MC, V.**

HUDSON GRILL—350 Hudson St., at King St. (691-9060). *Every Wed., Olana hosts the shakin' cocktail* hour at 6 and swing show at 9. 6/17: David Shaich Trio. 6/19–20: Aaron Goldberg's Boston Trio. **AE, MC, V.**

J'S—2581 Broadway, bet. 97th–98th Sts., 2nd floor (666-3600). 6/17: Nancy Marano and Eddie Monteiro. 6/18: Steve Eskin Quartet. 6/19: Judy Barnett Quintet. 6/20: Randa McNamara Quartet. 6/21: Groovealaya. 6/22: Joe Kerr Trio. 6/23: Richard Rodney Bennett. **AE, CB, DC, MC, V.**

KNICKERBOCKER BAR & GRILL—33 University Pl.(228-8490). Atmospheric room with jazz every Wed.–Sat. *from* 9:45, *Sun. from* 9:30. 6/17–20: Mike Longo. 6/21: Jazz-singer Tess Marsalis. **AE, MC, V.**

KNITTING FACTORY—47 E. Houston St. (219-3055). 6/17: Drizzle, Versus, Fudge, Tsunami, Velocity Girl. 6/18: Sleepyhead, Gigolo Aunts, The Lilies, Grenadine, Small Factory. 6/19: Roy Nathanson & Anthony Coleman, Chunk, Fertile Crescent, Oren Bloedow, No Safety. 6/20: Jinmo Kishimoto, Unrest, Railroad Jerk, Toiling Midgets, David Kilgour. 6/21: Bianca, Buddapest, Marc Ribot Trio, Kelvynator. **AE, MC, V.**

LA CAVE ON FIRST—1125 First Ave., at 62nd St. (759-4011). 6/17: Jimmy Slyde. 6/18: Liliane Stow and trio with guest Carol McKenna. 6/19: Jeree Wade with guest Debbi Blackwell-Cook. 6/20: Frieda Mims and quartet. 6/22: Terry Blaine Quintet. 6/23: Robbi Robinson and duo. Jazz club with a French-Soul food restaurant. Shows Sun.–Thu. at 9 and 11, Fri.–Sat. at 9, 10:30 and 11:45. **AE, V.**

MANNY'S CAR WASH—1558 Third Ave., bet.87th–88th Sts. (369-2583). Chicago style blues bar. 6/17–18: Rod Piazza and the Mighty Flyers. 6/19–20: The Eastside Blues Band. 6/21: Manny's World Famous Blues Jam. 6/23: Irving Louis Lattin and the Chicago Fire. Shows nightly from 9, except Sun. at 8:30. **AE.**

MICHAEL'S PUB—211 E. 55th St. (758-2272). Every Tue.–Sat. at 9:15 and 11:15: *A Traditional New Orleans Jazz and Food Festival*, featuring Terry Waldo, Bill Dillard, Orange Tellin, and others. Woody Allen holds forth most Mondays. **AE, DC, MC, V.**

RED BLAZER TOO—349 W. 46th St. (262-3112). Wed.: David Allyn Big Band. Thu.: Stan Rubin Band. Fri.: Lou Anderson Band followed by Vince Giordano and the Nighthawks Big Band. Sat.: Singer Remo Capra followed by the Bob Cantwell Band. Sun.: Sol Yaged and his All-Stars followed by Sam Ulano Dixielanders. Mon.: Smith Street Society Band. Tue.: Vince Giordano and the Nighthawks Big Band. **AE, CB, DC, MC, V.**

THE RITZ—254 W. 54th St. (541-8900). 6/17: Arrested Development, Das Efx, House of Pain, Kool G Rap & DJ Polo, Barkmarket, Cop Shoot Cop, KMFDM. 6/18: Eddie Palmieri, Los Hermanos Morenos. 6/19: Pavement, Superchunk, My Bloody Valentine. 6/20: Kali, Marce et Tumpak, Ralph Tamar, Boukman Eksperyans, Malavoi. 6/21: 2 Kings in a Cipher, Grand Danny I.U., Jamalski, Knuckleheads, Little Bastards, Mase (De La Soul), Me Phi Me, Nikke Nicole, Nubian Sisters, Onyx, Papa Chunk, Redman, Rough House Survivors, Superstar, Tim Dog, Trish. **No credit cards.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Every Tue. and Wed. from 9:30–1:30 a.m.: Reggie Woods. Thu. from 9:30–1:30 a.m.: Sandi Blair. Fri. from 9:30–1:30 a.m.: Kenny Brawner. Sat. guest bands from 10–2 a.m. Sun. from 7–11: Sarah Cion. Mon. from 8:30–12:30: Hassan Hakim. **AE, CB, DC, MC, V.**

S.O.B.'S—204 Varick St. (243-4940). A club-restaurant-bar featuring the live music of Brazil, Africa, and the Caribbean. 6/16: Seis Del Solar, Little Joe and La Familia. 6/17: Network Rapso Riddum Band, Boogsie Sharpe, Lord Kitchen. 6/18: Geoffrey Oreyema, Zap Mama. 6/19: Kerigma, Sangre Asteca, Cafe Tacuba. 6/20: Tancat Per Defuncio, Os Resentidos, Celtas Cortos, Tahures Zurdos. 6/23: Marion Meadows. **AE, CB, DC, MC, V.**

SWEET BASIL—88 Seventh Ave. So. (242-1785). 6/16–21: Dorothy Donegan Trio. 6/23–28: The Christopher Hollyday Quartet. Three shows nightly from 10. **AE, MC, V.**

SWEETWATER'S—170 Amsterdam Ave., at 68th St. (873-4100). A next-to-Lincoln-Center eatery with excellent entertainment. Every Sun. and Wed. "Sweetwater's Goes Latin" with dancing to different Latin orchestras from 8. Mon.: Comedy Nite. 6/19–20: Harold Melvin and the Blue Notes. **AE, DC, MC, V.**

TAVERN ON THE GREEN—Central Park at W. 67th St. (873-3200). **Chestnut Room:** American restaurant with jazz every Tue.–Thu. from 9–1 a.m., Fri.–Sat. from 10–2 a.m. 6/16–19: Fred Hersch Trio. **AE, CB, DC, MC, V.**

TRAMPS—45 W. 21st St. (727-7788). 6/17: Amar Sundy, Majek Fashek, John Martyn, Jon Cleary. 6/19: Funk Face, Fat Tuesday, Fungo Mungo. 6/20: Beat Rodeo, Angel Dean & the Zephyrs, Joe Henry, Kevin Welch, Jimmy Dale Gilmore. 6/21: Katell Keineg & the Stars of the Sea, Ghost of an American Airman, The Aquanettas, The Leningrad Cowboys. 6/23: Four Men and a Dog. **AE, MC, V.**

VILLAGE GATE—Bleecker and Thompson Sts. (475-5120). *The Real Live Brady Bunch*, Tue.–Thu. at 8, Fri.– Sat. at 7:30 and 10, Sun. at 3. Every Mon.: Raphael D'Lugoff Trio. Tue.: Daphne Hellman and Hellman's Angels. Sat.–Sun. *from* 6–10: Singer Lodi Carr. 6/17–21: Pete Bernstein Quartet featuring Jimmy Cobb. **AE, MC, V.**

VILLAGE VANGUARD—178 Seventh Ave. So. (255-4037). 6/16–21: Tommy Flanagan Trio. 6/22: The Vanguard Jazz Orchestra. **No credit cards.**

VISIONES—125 Macdougal St. (673-5576). 6/17–18: Kenny Werner Trio. Shows at 9 and 11, with late shows Fri. and Sat. at 1 a.m. **AE, MC.**

WETLANDS—161 Hudson St. (966-5244). Environmentally-oriented music club. 6/17: Saint Booty, Mother Love, The Authority. 6/18: Gnome, Porn Orchard, Treepeople, Hammerbox, 7-Year Itch. 6/19: Marc Berger, John Trudell & Grafitti Man, Black 47. 6/20: Divine Styler, Me Phi Me, Basehead, The Disposable Heroes of Hiphoprisy. 6/21: Dharma Bums, High Backed Chairs, Shudder to Think, The Dead Milkmen, The Hinnies. 6/23: Shaman. **AE, MC, V.**

ZINNO—126 W. 13th St. (924-5182). Italian restaurant with music Mon.–Sat. from 8. Through 6/20: Pianist Kirk Lightsey with Cecil McBee on bass. **AE, MC, V.**

COUNTRY/WESTERN

LONE STAR ROADHOUSE—240 W. 52nd St. (245-2950). 6/17: Dave Rave Conspiracy, The Clarks, Devon Square. 6/18: John Trudell, Mac McKenzie with guests Little Joe Y La Familia. 6/19: BMI Live. 6/22: C.J. Chenieri. **AE, CB, DC, MC, V**

COMEDY/MAGIC

CAROLINE'S COMEDY CLUB—1626 Broadway, bet. 49th–50th Sts. (757-4100). A new location for the club with an exciting modern room. 6/16–17: Bob Nelson. 6/18–21: Richard Belzer. 6/23–25: Gilbert Gottfried. **AE, CB, DC, MC, V.**

CATCH A RISING STAR—1487 First Ave. (794-1906). Continuous entertainment by comics and singers, seven nights a week. Featuring favorites from "The Tonight Show," "Late Night with David Letterman," and "The Arsenio Hall Show." Shows Sun.–Thu. at 9, Fri. at 8:30 and 11, Sat. at 8, 10:15, and 12:30 a.m. **AE.**

COMIC STRIP—1568 Second Ave., bet. 81st–82nd St.(861-9386). Showcase for stand-up comics. Sun.–Thu. the fun starts at 9, Fri. at 9 and 11, Sat. at 8:30 and 10:30. Every Wed. through June at 9: *El Barrio '92*, musical comedy revue hosted by comedian Angel Salazar and Daphne Rubin-Vega. **AE, MC, V.**

DANGERFIELD'S—1118 First Ave. (593-1650). Through 6/21: Keith Anthony, Kent Kasper, Scott Bruce , Willie Asbury, Phil Tagliaferri, Danny Curtis. 6/22–28: Joey Novick, Mike Eagan, Danny Curtis, Johnny Lampert, Al Romero, Kent Kasper, Matt Burke, Scott Bruce. Sun.–Thu. at 8:45, Fri. at 9 and 11:30, Sat. at 8, 10:30, and 12:30 a.m. **AE, CB, DC, MC, V.**

IMPROVISATION—358 W. 44th St. (765-8268). Comics and singers seven nights a week, with regulars Mark Cohen, Joe Mulligan, Mike King, and Jerry Diner, Sun.–Thu. from 9, Fri. at 9 and midnight, Sat. at 8, 10:30, and 12:40 a.m. **AE.**

MOSTLY MAGIC—55 Carmine St. (924-1472). Nightclub-theater-restaurant featuring magic and comedy. 6/17: Comedy-magician Imam and magician Meir Yedid. 6/18: Magician Eric DeCamps and Imam with pianist Rich Sanders. 6/19–20: Comedy-magicians Jamy Ian Swiss and Imam, Rob Weinstein with pianist Rich Sanders. 6/23: Imam and Mark Mitton. Shows Tue.–Thu. at 9, Fri.– Sat. at 9 and 11. **AE, MC, V.**

STAND-UP NEW YORK—236 W. 78th St. (595-0850). Club with comics from TV and the national club scene. Through 6/21: Mario Cantone, Joe Mulligan, Adam Ferrara, Judy Gold. Sun.–Thu. at 9, Fri. at 9 and 11:30, Sat. at 8, 10, and 12:30 a.m. **AE, MC, V.**

DANCING

BARBETTA—321 W. 46th St. (246-9171). Dining and dancing in this elegant landmark room to Hungarian and Russian gypsy music plus Viennese waltzes played by Boris and Yvgeny, every Thu.–Sat. from 8. **AE, CB, DC, MC, V.**

BARRYMORE'S HIDEAWAY—32 W. 37th St. (947-8940). Dining and cheek-to-cheek dancing to the Mike Cossi trio, Mon.–Thu. 7:30–midnight, Fri.–Sat. till 2 a.m. **AE, CB, DC, MC, V.**

CAFE SOCIETY—915 Broadway at 21st St. (529-8282) Dine and dance every Mon.–Tue. from 8–midnight to Stan Bronstein and the Swing Fever Orchestra. Wed.: Jazz and blues. Thu. 9–11: "Cafe La Cage" featuring celebrity impersonators. Fri.–Sat. live D.J. at 11. **AE, DC, MC, V.**

THE CHINA CLUB—2130 Broadway, bet. 74th–75th Sts. (877-1166). Rock and roll dance club. 6/17: U.M.O., Exploding Boy, Rival Suns, Tinderbox. 6/18: Peter Crawford, World Dive, F-Word. 6/19: Evan Kremin, John King's Electric World. 6/20: The Badlees, Takashi O'Hashi. 6/23: Floating Boats, Gods and Goddesses. **No credit cards.**

COUNTRY CLUB—210 E. 86th St. (879-8400). Elegant, romantic 1940's style supper club featuring dining and dancing to Gerard Carelli and the Country Club Swing Orchestra, Mon.–Sat. from 7:30. **AE, DC, MC, V.**

MAXIM'S—680 Madison Ave., at 61st St. (751-5111). Belle Epoque restaurant with dancing to the Maxim's 5-Piece Band every Mon.–Wed. from 8, Fri.–Sat. from 9. **L'Omnibus:** Through 9/30: Singer-pianist Mark Nadler with the *Best of Broadway*, Tue.–Thu. from 9–midnight, Fri.–Sat. midnight to 2 a.m. **AE, CB, DC, MC, V.**

ROMA DI NOTTE—137 E. 55th St. (832-1128). Italian restaurant with romantic dining caves featuring the Quartetto Romano with singer Rolando, Mon.–Thu. from 7:30–1 a.m., Fri.–Sat. from 8–1 a.m. **AE, CB, DC.**

ROSELAND—239 W. 52nd St. (247-0200). The world-famous ballroom features a 700-seat restaurant-bar, and is open for dancing Thu. and Sun. from 2:30–11. **AE, V.**

THE SUPPER CLUB—240 W. 47th St. (921-1940). Romantic elegant 1940's style club with dining and dancing to a trio from 8, alternating with the big band sound of the Supper Club Orchestra directed by Barry Levitt from 9. 6/16–27, Tue.–Sat.: Kelly Garrett. **Blue Room:** Piano bar featuring Charles de Forest, Tue.–Sat. from 9–midnight. **AE, CB, DC, MC, V.**

CABARET

THE BALLROOM—253 W. 28th St. (244-3005). Every Tue.–Thu. at 9, Fri.–Sat. at 6:30 and 9, and Sun. at 3: Jazz-singer Blossom Dearie. Through 6/21, Tue.–Thu. at 9, Fri.–Sat. at 9 and 11:15, Sun. at 7: *Casino Paradise,* a new cabaret opera written by William Bolcom and Arnold Weinstein featuring Joan Morris, Andre De Shields and Steven Goldstein. **AE, MC, V.**

DANNY'S—346 W. 46th St. (265-8133). 6/17: Alice Evans. 6/18: Barbara Bliss. 6/19: Marilyn Volpe. 6/20: Naomi Aldredge, Robert Marks' Students. 6/21: Fairfax Mason. 6/22: Jon Soleather. 6/23: Maria Flaim. **Piano Bar:** Wed.–Sat. pianist Danny Apolinar. **AE, DC, MC, V.**

DON'T TELL MAMA—343 W. 46th St. (757-0788). 6/17: Baus and Troche with "Characterization Comedy"; *Everything's Coming Up Brandon* with Martin Outzen. 6/18: Marc St. Camille; Ronny Swain. 6/19: Steve Rosenfield. 6/20: Marian Taylor; *You and What Army.* 6/21: Jean Taylor; Harley Diamond. 6/22: *Five Shows a Day,* original musical with Dottie Burman; Elisa Decarlo and Bob Greenberg, 6/23: Comedy benefit for White Bird Productions. **No credit cards.**

EIGHTY EIGHT'S—228 W. 10th St. (924-0088). 6/17: Jane Scheckter, Jennifer Heaney. 6/18: Randa McNamara, Ken Lockwood. 6/19: Yanna Avis, Heidi Mollenhauer and Bobby Peaco. 6/20: Gary Wright, Rocco, Baus and Troche. 6/21: Tom Anderson, Shelley Clayton, Skip Kennon's revue *Picking Up the Pieces,* Claiborne Cary. **No credit cards.**

55 GROVE STREET—55 Grove St. (366-5438). 6/17: Scott Swanger. 6/18: Steve Stavola, Nancy Sirianni and Jack Hoffmann. 6/19: Anthony Stropoli, Dangerous Duets. 6/20: Blue Rose, Elaine Brier, Miss Coco, Dead Comics Society. 6/21: Sheila Gillerman, Roxanne Baxter. **No credit cards.**

JUDYS—49 W. 44th St. (764-8930). Restaurant-cabaret. 6/17: Celeste Simon with the Angelo di Pippo Trio. 6/18: Barbara Lea. 6/19: Bonnie Lee Sanders. 6/20: Judy Kreston and David Lahm. 6/22: Steve Holland with Neil Wolfe Duo. 6/23: Helene Blue. **Piano Bar:** Tue.: David Lahm. Wed.–Thu.: Jerry Scott. Fri.: Wendy Domarecki. Music from 8–1 a.m. **AE, MC, V.**

THE RAINBOW ROOM—65th Floor, GE Building, 30 Rockefeller Plaza. (632-5000). Dine and dance to the Rainbow Room Dance Band alternating with Mauricio Smith and Friends, Tue.–Thu. 7:30–1 a.m., Fri.–Sat. to 2 a.m., Sun. 5–midnight. **Rainbow & Stars:** Elegant cabaret room with a spectacular view. Through 7/4: *An Intimate Evening with Susan Anton.* 6/21 at 7 and 9:30: *The Music of Time. . Jonathan Schwartz and Friends,* featuring radio personality-singer-raconteur Jonathan Schwartz with special guest Burton Lane. **AE.**

RUSSIAN TEA ROOM—150 W. 57th St. (265-0947). 6/21: Margaret Whiting at 8 and 10:30. **AE, CB, DC, MC, V.**

STEVE McGRAW'S—158 W. 72nd St. (595-7400) Cabaret theatre supper club. *Forever Plaid,* Tue.–Fri.at 8, Sat. 7:30 and 10:30, Sun. 3 and 7:30. 6/17 at 10:30: *Stand-Up Madness.* 6/18 at 10:30: *Theater Songs of Neil Berg.* 6/19 at 11: *White Lies.* 6/21 at 10: Carolin Ryburn. 6/22 at 8: Jeanie Britton. 6/22 at 10:30: The Tonics. 6/23 at 10:30: *Six Women With Brain Death.* **AE, DC, MC, V.**

TATOU—151 E. 50th St. (753-1144). 6/19: Manhattan Swing Orchestra. 6/20: Timi Michael and the Nat Jones Trio. 6/22: Rocco Primavera and his New Jersey Nightengales. 6/23: R. Couri Hay's *Star Cabaret* with K.T. Sullivan. **AE, CB, DC, MC, V.**

HOTEL ROOMS

BEEKMAN TOWER—3 Mitchell Place, at 49th St. and First Ave. (355-7300). **Top of the Tower:** Piano lounge with spectacular panoramic views of Manhattan. Singer-pianist Robert Mosci plays every Tue.–Thu. from 9–1 a.m., Fri.–Sat. from 9–2 a.m. **AE, CB, DC, MC, V.**

CARLYLE—Madison Ave. and 76th St. (744-1600). **Cafe Carlyle:** Through 6/27, Tue.–Sat. at 8:45 and 10:45: Bobby Short. **Bemelmans Bar:** Through 6/27, Tue.–Sat. from 9:45–12:45 a.m.: Jazz singer-pianist Barbara Carroll. **AE, CB, DC, MC, V.**

DRAKE—440 Park Ave., at 56th St. (421-0900). **The Drake Bar:** Singer-songwriter-pianist Jimmy Roberts plays Porter and Gershwin songs plus favorite Broadway show tunes every Tue.– Sat. from 8–midnight. **AE, CB, DC, MC, V.**

HALCYON—151 W. 54th St., in the Rihga Royal Hotel (468-8888). **Piano Room:** Singer-pianist Cathy Herndon plays every Tue.–Sun. from 8:30–12:30 a.m. **AE, CB, DC, MC, V.**

NEW YORK HILTON—53rd St. and Sixth Ave. (261-5853). **Jerry Kravat's Club 53:** .... in NYC's newest night spot. **AE, CB, DC, MC, V.**

NEW YORK VISTA—3 World Trade Center (938-9100). **Greenhouse:** Dine and dance every Sat. from 8–11 to the music of the Cabot-Scott Trio. **AE, CB, DC, MC, V.**

PIERRE—2 E. 61st St. (940-8185). **Cafe Pierre:** Pianist-singer Kathleen Landis returns for her seventh consecutive season, Tue.–Sat. from 8–1 a.m. **AE, CB, DC, MC, V.**

PLAZA—Fifth Ave. at 59th St. (759-3000). **Oak Room:** Michael Roberts Tue.–Sat. **Edwardian Room:** Pianist-composer Earl Rose performs from Bach to Berlin to Blues, Tue.–Thu. 7–11. **AE, CB, DC, MC, V.**

PLAZA ATHENEE—Madison Ave. at 64th St. (734-9100). **Le Regence:** Pianist-singer Bob Kail plays Tue.–Sat. from 8–midnight. **AE, CB, DC, MC, V.**

RAMADA RENAISSANCE TIMES SQUARE—2 Times Square (765-7676). **Renaissance Lounge:** Elegant room overlooking Broadway where singer-pianist Eric Comstock plays Porter, Gershwin, Sondheim and Rodgers, every Tue.–Sat. from 9–1 a.m. **AE, CB, DC, MC, V.**

THE STANHOPE—995 Fifth Ave., at 81st St. (288-5800). **Dining Room:** Pianist Tony Monte plays every Tue.–Sat. from 6–10. **AE, CB, DC, MC, V.**

U N PLAZA–PARK HYATT—1 United Nations Plaza, at 44th St. (355-3400). **Ambassador Lounge:** Pianist Jeffrey Dawson plays Sun.–Thu. 5:30–12:30 a.m., pianist Andy Wasserman plays Fri.–Sat. 5–9 and Richard Atkins takes over from 9–1 a.m. **AE, CB, DC, MC, V.**

PIANO ROOMS

BRUNO—240 E. 58th St. (688-4190). Northern Italian art-deco restaurant with singer-pianist Danny Nye every Tue.–Fri. from 9–1 a.m., Sat. 10–2 a.m. **AE, MC, V.**

BUON APPETITO—281 Bleecker St. (633-2941). Italian restaurant featuring Florentine cuisine. Singer-pianist David Berk plays every Wed.–Sun from 7–11. **AE, DC, MC, V.**

CAFE 44—315 W. 44th St. (581-3080). 1930's art deco style continental restarant. Every Wed.–Sun. from 6-8: Harpist Saori with Kikuki on violin, followed by singer-pianist Priscilla Hood, Wed.–Sat from 8-midnight. Mon.–Tue. from 6-11, singer-pianist Bob Shephard. **AE, MC, V.**

GIAN MARINO ON THE PARK—150 Central Park South (956-6204). Pianist-composer Irving Fields, every Tue.–Sat. from 8–midnight. **AE, DC, MC, V**

RADIO
HIGHLIGHTS

COMPILED BY STEPHEN DUBNER

WFUV—	**90.7 FM**
WNCN—	**104.3 FM**
WNYC—	**93.9 FM**
WQXR—	**96.3 FM; 1560 AM**

Wed., June 17

2:00/WNCN—Mozart: Divertimento in E-Flat; **Haydn:** Divertimento for Winds No. 7 in F.

WNYC—Martin: *The Four Elements;* **Schickele:** *Pentangle.*

WQXR—Copland: *Music for the Movies.*

3:00/WNCN— I. Albeniz: *Asturias;* **Gottschalk:** *Grand Fantasia Triumfal.*

WNYC—Khachaturian: Sym. No. 2.

WQXR—Haydn: Sym. No. 96 in D, "Miracle."

4:00/WNCN—Liszt: "Paganini" Étude No. 6, Variations; **Vivaldi:** Cto. for Strings in A; **Caldera:** Sinfonia No. 11 in d.

WQXR—Dvorák: *Husitská,* "Dramatic Overture."

5:00/WNCN—Bach: *The Well-Tempered Clavier,* Book 1, Prelude and Fugue in C; **Handel:** Trio Sonata in B-Flat.

WQXR—Handel: Cto. Grosso No. 2 in F.

6:00/WNCN—Weber: *Invitation to the Dance;* **Vivaldi:** Cto. for Three Violins in F.

7:00/WNCN—Debussy: *Prelude to the Afternoon of a Faun;* **Gershwin:** Lullaby for String Qt.

WQXR—Mendelssohn: Sonata for Cello and Piano No. 1 in B-Flat.

8:00/WNCN—"The Caramoor Festival Concerts."

WQXR—Stravinsky: *Greeting Prelude; Song of the Nightingale;* Sym. in Three Movements.

9:00/WNCN—Mozart: Sym. No. 40 in g.

Thu., June 18

2:00/WNCN—Mozart: Sym. No. 15 in G; **Vivaldi:** Cto. for Violin in D, "Grosso Mogul."

WNYC—Vaughan Williams: Sym. No. 4.

WQXR—Mendelssohn: Concert Piece for Clarinet, Basset Horn, and Orch. in F.

3:00/WNCN— Mendelssohn: *A Midsummer Night's Dream,* Ov.; **Corelli:** Trio Sonata in d.

WNYC—Gideon: Suite for Clarinet and Piano.

WQXR—Mozart: Sym. No. 40 in g.

4:00/WNCN—Mouret: Rondeau; **Wieniawski:** Scherzo-Tarantelle in g.

WQXR—Bizet: *L'Arlésienne,* Suite No. 2.

5:00/WNCN— Prokofiev: *Love for Three Oranges,* March; **Vivaldi:** Cto. for Two Violins in d.

WQXR—Salieri: Sym. in D, "The Venetian."

6:00/WNCN— Mendelssohn: *A Midsummer Night's Dream,* Scherzo; **Schumann:** *Julius Caesar,* Ov.

7:00/WNCN—Mozart: *Exsultate Jubilate,* "Alleluiah"; **Vivaldi:** Cto. for Violin No. 3 in g, "La Cetra."

WQXR—Brahms: Trio for Violin, Cello, and Piano No. 3 in c.

8:00/WNCN—F. Benda: Cto. for Flute in e; **Boccherini:** Guitar Qnt. No. 6 in G.

WQXR—Gounod: Sym. No. 1 in D; Petite Symphonie in B-Flat for Nine Wind Instruments.

9:00/WNCN— Beethoven: Cto. for Piano No. 5 in E-Flat, "Emperor."

Fri., June 19

2:00/WNCN—Bach: Cto. for Flute, Violin, and Harpsichord in a; **Haydn:** Sym. No. 4 in D.

WQXR—Chopin: Variations on "Là ci darem la mano."

3:00/WNCN—Sarasate: *Zigeunerweisen;* **Vivaldi:** Cto. for Violin No. 7 in B-Flat, "La Cetra."

WQXR—Elgar: Cto. for Cello in e.

4:00/WNCN—Holst: *The Planets,* "Jupiter"; **Offenbach:** *Kakadu,* Ov.

WQXR—Dvorák: *My Home,* Concert Ov.

5:00/WNCN— Beethoven: Sym. No. 7 in A; **Albinoni:** Cto. for Two Oboes in G.

WQXR—Mozart: Sym. in a, "Odense."

6:00/WNCN— Gershwin: Variations on "I Got Rhythm"; **Telemann:** Cto. for Three Trumpets in D.

7:00/WNCN—Schubert: *Ave Maria;* **Mozart:** String Qt. No. 2.

WQXR—Rameau: *Castor et Pollux,* Suite.

8:00/WNCN—Haydn: Sym. No. 58 in F; **Mendelssohn:** String Sym. No. 7 in d.

WQXR—Offenbach: *Gaîté Parisienne;* **Brahms:** Intermezzi Nos. 2 and 3 for Piano.

9:00/WNCN— Rachmaninoff: Cto. for Piano No. 2 in c.

Sat., June 20

10:00 a.m./WNCN— Mozart: *Ascanio in Alba,* Ov.; **Nicolai:** *Homecoming of the Exile,* Ov.

WQXR—Haydn: Sym. for Violin No. 1 in C; **Mendelssohn:** *Hebrides Overture.*

11:00 a.m./WNCN— Bach: Cantata 208, "Sheep May Safely Graze"; **Mozart:** Sym. No. 22 in C.

WQXR—Ravel: *Bolero;* **Strauss:** *Till Eulenspiegel's Merry Pranks.*

NOON/WNCN— Ravel: *Bolero;* **Tartini:** Cto. for Violin in A; **Vivaldi:** Cto. for Flute No. 1 in F, "La Tempesta di Mare."

1:00/WNCN—Wagner: *Rienzi,* Ov.; **Mozart:** Divertimento No. 1 in F.

2:00/WNCN— Krommer: Cto. for Two Clarinets in E-Flat; **Holst:** *Moorside Suite.*

3:00/WNCN—Kreisler: *Liebesleid;* **Vivaldi:** Chamber Cto. in g.

4:00/WNCN—Grieg: *Peer Gynt,* Suite No. 1; **Sperger:** Cto. for Hunting Horn in D.

5:00/WNCN—Wagner: *Siegfried Idyll;* **Vaughan Williams:** *Concerto Accademico* in d.

6:00/WNCN— Beethoven: Piano Sonata No. 14 in c, "Moonlight"; **Haydn:** Flute Qt. in C.

7:00/WNCN—Massenet: *Thaïs,* "Meditation"; **Boccherini:** Cto. for Flute in D; **Mozart:** Sym. No. 26 in E-Flat.

9:00/WNCN— Mendelssohn: Cto. for Violin in e.

Sun., June 21

10:00 a.m./WNCN—"Classic Guitar." **Paganini:** Sonata No. 6 in C; **Vivaldi:** Cto. for Two Mandolins in C.

WNYC—Haydn: Divertimento in D; **Telemann:** Tafelmusik.

WQXR—Beethoven: Sym. No. 2 in D; **Copland:** *Three Latin American Sketches.*

11:00 a.m./WNCN— Chopin: Nocturne in E-Flat; **Bonporti:** Cto. No. 9 in E.

WNYC—Sinding: Piano Sonata in b; **Tcherepnin:** Cello Sonata in D.

WQXR—Mozart: Sinfonia Concertante for Violin and Viola in E-Flat; **Debussy:** *Images for Orchestra,* "Iberia."

NOON/WNCN— Debussy: *Images for Orchestra,* "Iberia"; **Strauss:** Cto. for Horn No. 2 in E-Flat.

WNYC—Strauss: *Don Juan;* **Bloch:** String Qt.

1:00/WNCN—Chicago Symphony Orchestra. **Rachmaninoff:** Cto. for Piano No. 1 in f-sharp. Conductor: DePriest; pianist: Ohlsson.

WNYC—Beach: Ballade; **Barber:** *Medea;* **Copland:** *Rodeo.*

WQXR—Strauss: *Sinfonia Domestica;* **Telemann:** Cto. for Recorder; **Shostakovich:** *Pirogov.*

2:00/WNYC—"Library of Congress Concerts." **Piston:** Duo for Viola and Cello; **Stravinsky:** Duo Concertante.

3:00/WNCN—Bach: "Jesu, Joy of Man's Desiring"; **Mozart:** Rondo for Piano and Orch. in A; **Bohm:** Ov. in D.

4:00/WNCN— Beethoven: Piano Sonata No. 8 in c; **Zelenka:** Capriccio for Hunting Horns No. 5 in G.

5:00/WNCN—Vivaldi: *Four Seasons,* "Summer"; **Smetana:** String Qt. No. 2 in d.

6:00/WNCN—Debussy: *La Mer;* **Mozart:** Cto. for Horn No. 3 in E-Flat.

7:00/WNCN— Saint-Saëns: *Havanaise;* **Boccherini:** String Qnt. in F.

8:00/WQXR—"Sunday Night Opera House." **Schubert:** *Fierrabras.* Conductor: Abbado; cast: Protschka, Studer, Hampson, Mattila, Holl; Chamber Orch. of Europe and Arnold Schoenberg Chorus.

9:00/WNCN— Tchaikovsky: Serenade for Strings in C.

Mon., June 22

2:00/WNCN—Albinoni: Cto. for Oboe in d.

WNYC—Franck: Sym. in d; **Joachim:** *Notturno.*

WQXR—Mozart: Divertimento in E-Flat.

3:00/WNCN— Tchaikovsky: *Swan Lake,* Act I, Waltz; **Nielsen:** Little Suite in a.

WNYC—Duruflé: *Requiem.*

WQXR—Sibelius: Cto. for Violin in d.

4:00/WNCN— Ippolitov-Ivanov: *Caucasian Sketches,* "Procession of the Sardar"; **Strauss:** *Allegro Marcatissimo;* **Walton:** *Orb and Sceptre.*

WQXR—Holst: *St. Paul's Suite.*

5:00/WNCN— Bernstein: *Candide,* Ov.; **A. Scarlatti:** Sinfonia No. 2 in D.

WQXR—Dvorák: Polonaise in E-Flat.

6:00/WNCN—Vivaldi: *Four Seasons,* "Spring"; **G. Sammartini:** Cto. for Oboe in D.

7:00/WNCN—Auber: *The Bronze Horse,* Ov.; **M. Haydn:** Divertimento for Oboe, Viola, and Bass in C.

WQXR—Nielsen: Flute Cto.

8:00/WNCN—Bach: Cto. for Violin in d; **Sullivan:** Cto. for Cello in D; **Haydn:** "London" Trio No. 1 in C.

WQXR—Schubert: Sym. No. 4 in c, "Tragic."

9:00/WNCN— Tchaikovsky: Cto. for Piano No. 1 in b-flat.

WQXR— Rachmaninoff: Cto. for Piano No. 3 in d; **Handel:** Trio Sonata No. 4 in F.

Tue., June 23

2:00/WNCN—Bach: Cto. for Three Harpsichords in d; **Boccherini:** Cto. for Flute in D; **Vivaldi:** Cto. for Strings No. 10 in b.

WNYC—Mendelssohn: Cto. for Two Pianos.

WQXR—Vaughan Williams: *Serenade to Music.*

3:00/WNCN—Bizet: *Carmen,* "March of the Toreadors"; **Beethoven:** Piano Qt. No. 3 in C; **Playford:** *Group Dances.*

WNYC—Bruckner: Sym. No. 7.

WQXR—Smetana: *Bartered Bride,* Ov. and Dances.

4:00/WNCN— Saint-Saëns: *Algerian Suite,* "French Military March"; **Mozart:** *Così fan Tutte,* Ov.

WQXR—Vivaldi: Cto. for Lute in D.

5:00/WNCN— Gershwin: Promenade; **Telemann:** Suite in b; **Carvalho:** *Perseo,* Ov.

WQXR—Borodin: *In the Steppes of Central Asia.*

6:00/WNCN—Bach: *Anna Magdalena Notebook,* "Little Suite"; **Vivaldi:** Cto. for Violin No. 9 in B-Flat, "La Cetra."

7:00/WNCN—Wagner: *Tristan und Isolde,* Prelude; **Dittersdorf:** Sym. in C; **Fauré:** *Masques et Bergamasques.*

8:00/WFUV—"A Box at the Opera." **Offenbach:** *Tales of Hoffman.*

WNCN—C.P.E. Bach: Cto. for Harpsichord in c; **Britten:** *Simple Symphony.*

WNYC—Bach: Prelude and Fugue in a.

WQXR—Schubert: *Rosamunde,* Ov.; **Mozart:** Sym. No. 41, "Jupiter."

9:00/WNCN—Paganini: Cto. for Violin No. 2 in b, "La Campanella."

WQXR—Tchaikovsky: Sym. No. 4 in f.

TELEVISION
HIGHLIGHTS

COMPILED BY STEPHEN DUBNER

2 WCBS
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AMC American Movie Classics
A-E Arts & Entertainment
BET Black Entertainment Television
BRV Bravo
CNN Cable News Network
MAX Cinemax
CUNY City University Television
CC Comedy Central
TDC The Discovery Channel
DIS The Disney Channel
ESPN ESPN
FAM The Family Channel
HBO Home Box Office
TLC The Learning Channel
LIFE Lifetime
MSG Madison Square Garden Network
TMC The Movie Channel
MTV Music Television
TNN The Nashville Network
NICK Nickelodeon
SHO Showtime
SC Sportschannel
TBS Turner Broadcasting System
TNT Turner Network Television
USA USA Network
VH1 VH1

WED., JUNE 17

7:00 p.m.
21 Street Smarts: How to Avoid Being a Victim. Detective J. J. Bittenbinder, a twenty-year veteran of the Chicago police force, tells how bad guys do their work and how good guys can avoid being targets. (1 hr. 30 min.)

8:30
2 The Bat, the Cat, and the Penguin. A half-hour behind-the-scenes look at *Batman Returns,* with host Robert Urich and interviews with director Tim Burton and stars Michael Keaton, Michelle Pfeiffer, and Danny DeVito.

13 Mark Russell Comedy Special. The political satirist, who also plays piano, in a new half-hour attack on the politicians of the day. Also shown at **9:00** on **49**.

21 Judy Garland and Liza Minnelli at the Palladium. A 1964 British concert with mother and daughter singing "Just in Time," "Gypsy in My Soul," and "You and the Night and the Music." Followed, at **9:55,** by **Judy Garland Sings,** originally broadcast as part of Garland's early-sixties TV series for CBS. Mort Lindsey conducts his orchestra; among the numbers are "Swing Low, Sweet Chariot" and "Oh, How I Hate to Get Up in the Morning." (1 hr. 15 min.)

9:00
2 Watergate: The Secret Story. Mike Wallace is the anchorman of this two-hour special looking at the intricacies of the Watergate scandal, which became public twenty years ago. Wallace interviews Carl Bernstein and Bob Woodward, who broke the story for the Washington *Post,* and their editor, Ben Bradlee. Also interviewed are Dan Rather (who covered Washington for CBS at the time), various Nixon officials, and former Arizona senator Barry Goldwater.

4 NBA Basketball. If the Chicago Bulls and Portland Trail Blazers go to the final and seventh game of their championship series, this is where you'll find it.

13 O Pioneers! A rebroadcast of an adaptation of the Willa Cather novel about the hard life of the Nebraska plains in the late nineteenth century, starring Mary McDonnell and Randle Mell. (2 hrs.) Also shown at **10:00** on **49** and Sunday at **2:00 p.m.** on **13**.

USA The Diamond Fleece. Ben Cross, Kate Nelligan, and Brian Dennehy star in a romantic comedy (with a little bit of drama thrown in) concerning a very accomplished jewel thief and a very large jewel. (2 hrs.)

11:50
TBS Once Upon a Time in the West (1969). Priceless Sergio Leone Western, a masterwork of tension and humor, concerning a fierce struggle for a plot of land that boasts an important source of water along a new railroad line. Henry Fonda, cast as a cold-blooded killer, has been hired to take care of landowner Claudia Cardinale; other notables include Jason Robards, Charles Bronson, and Gabriele Ferzetti. (3 hrs. 30 min.)

1:00 a.m.
USA A Hard Day's Night (1964). The first Beatles film, directed by Richard Lester, is pure sixties pop fun. Followed, at **3:00 a.m.,** by their next film, with Lester again directing: **Help!** (1965). (2 hrs.)

THU., JUNE 18

3:00 p.m.
ESPN U.S. Open Championship. Three hours of live coverage of the tournament's first round, from the famous Pebble Beach course in California. More live golf tonight at **7:30** (3 hrs. 30 min.). The second round will also be seen here live, Friday from **2:30 p.m.–6:00 p.m.** and **7:30 p.m.–10:30 p.m.** Both tonight and Friday at **11:30 p.m.,** a half-hour highlight program will be shown on **7**. See Saturday at **2:30 p.m.** on **7** for the third round.

5:00
HBO Romancing the Stone (1984). High-powered idiot adventure movie patterned after *Raiders of the Lost Ark*—only without the style. But Kathleen Turner is extremely funny as a spinsterish romance writer who winds up in the jungles of Colombia with a ruffian adventurer (Michael Douglas). (2 hrs.)

6:05
SHO Adam's Rib (1949). Katharine Hepburn and Spencer Tracy as everyone's ideal sophisticated married couple, here playing two lawyers on opposite sides of a case, in a dated but still tremendously appealing comedy. David Wayne oils around Hepburn and sings her a Cole Porter song, but Judy Holliday, as a hilariously sly, quivering bundle of angst, almost walks off with the picture. George Cukor directed. (2 hrs.)

9:00
2 Street Stories. The news magazine devotes its entire hour to an exploration of the life and crimes of Mike Tyson, including an interview with Tyson from his Indiana jail cell by program host Ed Bradley.

13 Mystery!—"A Taste for Death." In Part 5 of 6, detective Dalgliesh tries to get more information out of the mistress of Sir Paul Berowne, who was murdered at the very beginning of this series. Also, Dalgliesh looks closer at Stephen Lambert's clinic, and Father Barnes, in whose church Berowne was killed, sees someone who shakes him up. (1 hr.)

BRV Life and Nothing But (1990). Bertrand Tavernier's large-scale portrait of France in a state of shock just after World War I, when thousands of dead lay unburied and the country tried to deal with the devastations of "victory." A bitterly impassioned and often strikingly funny movie, starring the great Philippe Noiret as the army officer in charge of rounding up the corpses and Sabine Azema as a haughty Parisienne looking for her dead husband. In French, with subtitles. (2 hrs. 30 min.)

10:00
2 Bodies of Evidence. A new one-hour drama about a metropolitan homicide department and the effect of the cases on the cops. Starring Lee Horsley, George Clooney, Kate McNeil, and Al Fann.

13 Barging Through Europe: Burgundy. The seventh installment of this delightful series, in which film producer Richard Goodwin crisscrosses Europe on a small barge, finds man and boat enjoying the people of Burgundy and celebrating Bastille Day in the ancient village of Montbard. (1 hr.)

FRI., JUNE 19

8:00 p.m.
2 The Hollywood Game. A new half-hour game show in which host Bob Goen poses questions about movie and TV trivia.

8:30
2 Candid Camera . . . Really Silly Signs. A comedy special in which the hidden-camera experts explore the reactions of people to ambiguous and ridiculous signs. (30 min.)

9:00
2 Age Old Friends. Vincent Gardenia and Hume Cronyn star in this acclaimed made-for-cable movie—based on Bob Larbey's play *A Month of Sundays*—about two men trying to maintain their dignity and sense of humor while living in a retirement home. (2 hrs.)

13 Wattenberg: Trends in the Nineties—The First Universal Nation. Essayist Ben Wattenberg examines the everchanging fabric of America, visiting a multicultural junior-high school, the soundstage of a French soap opera, and an unorthodox wedding ceremony. (1 hr.)

10:00
13 Desire. The second of three segments of the British magazine series, this hourlong program looks at the conflict between gay settlers and neo-Nazi squatters in East Berlin in the period just before German reunification.

MIDNIGHT
7 ABC In Concert. On the first anniversary of the late-night music program, Julian Lennon performs and gives a rare interview. (1 hr.)

13 States of Mind—"Crisis in Philadelphia." Much of the power in Philadelphia is held by urban blacks, who control the city government, but they need the financial involvement of white suburbanites to do any substantial urban renewal. (1 hr.) Also shown Tuesday at **11:00 p.m.** on **49**.

1:20 a.m.
21 The Fallen Idol (1948). This Graham Greene–Carol Reed collaboration is not as great as their classic *The Third Man,* but it is a beautifully constructed and satisfying thriller nonetheless. Little Bobby Henrey is the eight-year-old ambassador's son who tries to protect the embassy butler, Ralph Richardson, from the suspicion of having committed a murder. With Michèle Morgan. (1 hr. 30 min.)

SAT., JUNE 20

NOON
11 Miles From Home (1988). When the failure of the family farm forces two brothers to sell their property, they devise a plan that makes them heroes to the townspeople but outlaws to the local police. With Richard Gere, Kevin Anderson, and John Malkovich; directed by Gary Sinise. (2 hrs.)

2:30 p.m.
7 U.S. Open Championship. Coverage of the third round of the 92nd annual tournament, live from Pebble Beach, California. (4 hrs. 30 min.) See Sunday at **3:30 p.m.** for the final round.

7:00
BRV A Tribute to Alvin Ailey: Witness/Memoria. Judith Jamison, who succeeded the late Ailey as the company director of the Alvin Ailey American Dance Theatre, introduces this dance performance: *Witness,* one of Ailey's last works, set to spirituals sung by Jessye Norman; and *Memoria,* set to music by Keith Jarrett. (1 hr.)

8:00
9 Johnny Handsome (1989). Walter Hill's wonderfully made thriller features the kind of underworld-revenge plot much favored in the B-movies of the forties, with the addition of a near-sick-

joke disfigurement theme: Mickey Rourke, born deformed, and a lifetime criminal, undergoes reconstructive plastic surgery and returns, pretty and thus unrecognized, to get back at the vicious gang of thieves who did him dirt years before. With Forest Whitaker, Morgan Freeman, and Elizabeth McGovern. (2 hrs.)

13 **A Special Day** (1977). Ettore Scola's intriguing though not totally successful film about the chance meeting of two lonely people on a pivotal day in 1938. Sophia Loren is a housewife whose life is in a rut, Marcello Mastroianni a troubled homosexual. (1 hr. 50 min.)

HBO **A Private Matter.** A new 90-minute movie starring Aidan Quinn and Sissy Spacek in a story based on the travails of Sherri Chessen Finkbine, who left the protection of her close family for the spotlight, throwing herself into the middle of a debate about abortion. With Estelle Parsons.

9:00

AMC **Easy Living** (1937). Jean Arthur is the working girl, Ray Milland the son of a millionaire in this utterly charming and unfailingly frivolous comedy of manners and money. A true period piece: The plot is triggered by a sable coat that drops on Arthur as she sits on a double-decker bus, and the climax is a pie-throwing free-for-all in the Automat. Written by Preston Sturges, directed by Mitchell Leisen. (1 hr. 30 min.)

CUNY **Rich and Strange** (1932). Alfred Hitchcock's well-named film about a well-off couple, played by Henry Kendall and Joan Barry, who, bored with all their money, set off around the world. They each take a lover and end up shipwrecked, not the happiest people in the world. (2 hrs.)

9:30

7 **On the Air.** A new half-hour comedy from *Twin Peaks* creators David Lynch and Mark Frost. It's set in 1957 and is about the craziness surrounding a live variety show, peopled by a hot-tempered network head and his backstabbing assistant, a fading star, an ingenue. With Ian Buchanan, Nancye Ferguson, Miguel Ferrer.

9:50

13 **Meet John Doe** (1941). The inspired, occasionally overzealous Frank Capra drama in which hayseed Gary Cooper is molded into an Everyman who galvanizes the American population for a purpose unknown to him. With Barbara Stanwyck as the instigator and love interest, and Edward Arnold as the dirty pol who stands to benefit most. (2 hrs. 10 min.)

10:30

HBO **HBO Comedy Hour: Roseanne Barr.** The comedienne, uncensored, in a stand-up performance taped before a Minnesota audience. (1 hr.)

11:05

TBS **The Birds** (1963). One of Hitchcock's most earnest horror pictures, with Tippi Hedren as the target of a group of single-minded California birds. Evan Hunter, a.k.a. Ed McBain, loosely based the script on a Daphne du Maurier story. (2 hrs. 30 min.)

SUN., JUNE 21

1:30 p.m.

7 **19th Annual Black Filmmakers Hall of Fame.** A two-hour awards show featuring films made by Spike Lee, John Singleton, Mario Van Peebles, and Matty Rich. Diahann Carroll, Blair Underwood, and Sinbad are the hosts.

3:00

5 **The Buddy Holly Story** (1978). Director Steve Rash's sincere bio-pic traces the career of the awkward but self-assured West Texas boy with the goofy smile and the Clark Kent glasses who became one of the most creative of the early rock singer-composers and then died in a plane crash (in 1959) at the age of 22. The movie glorifies Holly a bit too much, but no matter: Gary Busey is brilliant in the title role. (2 hrs.)

11 **American Flyers** (1985). A highly spiritual and very wet movie about families, the U.S. of A., and competitive bicycle racing, directed with teary vigor by John Badham. Starring Kevin Costner and David Grant. (2 hrs.)

3:30

7 **U.S. Open Championship.** Live, eighteen-hole coverage of the fourth and final round of the prestigious golf tournament.

SHO **Hope and Glory** (1987). John Boorman's shockingly happy memoir of growing up during the blitz—wonderful in spots but weightless on the whole. At the beginning of the war, seven-year-old Bill Rohan lives with his parents in a dreary London suburb; the bombs fall and the houses crack open, revealing a treasure chest of riches. With Sarah Miles, Ian Bannen. (2 hrs.)

6:00

13 **The Captain's Paradise** (1953). Alec Guinness stars in Anthony Kimmins's delightful comedy about a ship's captain who has a girl in at least two ports. With Yvonne De Carlo, Celia Johnson, Bill Fraser. (1 hr. 30 min.)

7:00

4 **Clinton for President.** A half-hour paid political announcement from the likely Democratic candidate.

9 **Life With Father** (1947). Utterly winning picture based on the Broadway play by Howard Lindsay and Russel Crouse. Michael Curtiz directed a cast that includes William Powell, Irene Dunne, and Elizabeth Taylor in a story about a turn-of-the-century New York household headed by a most unusual father. (3 hrs.)

AMC A seventy-first-birthday party for Jane Russell, born Ernestine Jane Geraldine Russell in Bemidji, Minnesota. First, **The Las Vegas Story** (1952), a drama in which Russell, married to gambler Vincent Price, goes back to her old flame, Victor Mature. At **8:30,** Russell discusses her Hollywood career on **Reflections on the Silver Screen With Professor Richard Brown.** At **9:00,** it's Russell as Calamity Jane in **The Paleface** (1948), a Western co-starring Bob Hope. And at **11:00, Underwater!** (1955), a drama about diving for hidden treasure with Russell, Richard Egan, Jayne Mansfield, Gilbert Roland, and Lori Nelson. (2 hrs.)

8:00

13 **Nature—"Grizzly Country."** A visit to Denali National Park in Alaska, where park rangers instruct hikers how to encounter grizzly bears without getting eaten. (1 hr.)

9:00

13 **Piece of Cake.** Part 4 of 6 in this *Masterpiece Theatre* drama about a squadron of young RAF pilots during the early days of World War II. Tonight, our courageous young men start to lose some of their courage, doubting their textbook training and convincing themselves that the German Luftwaffe is invincible. (1 hr.) Also shown at **10:00** on 49, at **11:00** on 21, and Monday at **9:00 p.m.** on 50.

10:00

13 **Dance in America: Bill T. Jones/Arnie Zane and Company.** A profile of modern-dance choreographer Jones and the company he founded with Zane, his late partner. Jones is the host and main performer in this one-hour program, which features excerpts from the three-hour work, *The Last Supper at Uncle Tom's Cabin/The Promised Land.*

11:00

13 **Mala Noche** (1985). An early Gus Van Sant film, an intricate, black-and-white study of mutual exploitation set in the slums of Portland, Oregon. Walt (Tim Streeter) is obsessed with a young Mexican boy named Johnny, played by Doug Cooeyate. (1 hr. 20 min.)

11:05

DIS **Sounder** (1972). Martin Ritt's powerful, elegiac film about the struggles of a black sharecropping family in Louisiana during the Depression. The writing is excellent, as are the performances by Cicely Tyson, Paul Winfield, and Kevin Hooks. (2 hrs.)

MON., JUNE 22

5:00 p.m.

HBO **Wimbledon '92.** As the prestigious grass-court tennis tournament starts, HBO offers two and a half hours of coverage each afternoon at this time, followed by half-hour highlight programs at **7:30** and **11:30.**

TMC **The Searchers** (1956). Arguably John Ford's greatest film—certainly his most influential. John Wayne, a Confederate veteran, spends years searching for his niece, who has been captured by Comanches. Epic in scope, with scenes of overwhelming intensity, including the scariest Indian raid (entirely done through suggestion) ever put on film. With Ward Bond, Jeffrey Hunter, Vera Miles, and Natalie Wood. (2 hrs.)

8:00

5 **Hairspray** (1988). John Waters, in an uncharacteristically mellow mood, made this cracked version of a fifties teen flick. It's a happy myth in which integration in Baltimore was spearheaded by a bunch of sweetie-pie white girls who wanted to dance to black music. With Ricki Lake as the libidinous heroine, Sonny Bono, Debbie Harry, and Divine as Ricki's mother. (2 hrs.)

A-E **The Really Big Family.** David L. Wolper's 1966 documentary, with Henry Fonda as narrator and host, about the Dukes family of Seattle, Washington, which includes eighteen children. The film is a week-in-the-life look at the logistical difficulties in handling a family that large. (1 hr.)

TNT **Love in the Afternoon** (1957). Billy Wilder's very smart comedy about a May-December romance involving a wealthy American (Gary Cooper) and the daughter of a Parisian private eye (Audrey Hepburn). With a great score by Franz Waxman, costumes by Givenchy, and a supporting cast including John McGiver, Van Doud, and, as Audrey's dad, Maurice Chevalier. (2 hrs. 50 min.)

9:00

13 49 **Glory and the Power: Fundamentalisms Observed.** "The Land," the second segment of a three-part series about the rise of fundamentalism, examines Israel's Gush Emunim ("the bloc of the faithful"), a group of Jews vigorously pursuing settlement of the West Bank. (1 hr.)

10:00

13 49 **P.O.V.—"Intimate Stranger."** Alan Berliner's bittersweet film in which his late grandfather Joseph Cassuto is made the main character. (1 hr.)

10:50

TNT **Ball of Fire** (1941). Howard Hawks's sparkling variation on *Snow White and the Seven Dwarfs*. Barbara Stanwyck is the stripper who moves in with eight stuffy linguists who need her for their research on the slang encyclopedia they're writing. (2 hrs. 25 min.)

12:45 a.m.

SHO **Down and Out in Beverly Hills** (1986). This broadly farcical Paul Mazursky comedy satirizing the *nouveaux riches* is also extremely touching. (It's based on Jean Renoir's 1932 *Boudu Saved From Drowning.*) Richard Dreyfuss and Bette Midler, Brooklyn-born, live richly in a Los Angeles dream palace, anxious and guilty. Their world is rocked when a bum (Nick Nolte) tries to drown himself in their pool. (1 hr. 45 min.)

TUE., JUNE 23

8:00 p.m.

13 49 **Nova—"Earthquake."** There's not a lot we can do about an earthquake once it starts, but scientists do their darnedest to anticipate when one willstrike. (1 hr.)

9:00

2 **Red Heat** (1988). Buddy-buddy cop movie, *glasnost* division, starring Arnold Schwarzenegger as the square-browed Soviet detective chasing a Russian drug smuggler to Chicago, and James Belushi as the local screw-up who becomes his partner. The two men—a bear and a waterbug—are funny together in all the obvious ways. Directed by Walter Hill. (2 hrs.)

4 **19th Annual Daytime Emmy Awards.** Hosts Phil Donahue and Susan Lucci preside over this live, two-hour awards ceremony for the most popular daytime TV programs.

13 49 **Frontline—"Your Loan Is Denied."** A six-month investigation by correspondent Bill Schechner led to this one-hour examination of the discriminatory practices of our banks and savings-and-loans, thought to be eradicated by the civil-rights movement.

LIFE **Mosquito Coast** (1986). Frustratingly depressing and exhilarating at once. Harrison Ford plays a genius/crank who becomes disgusted with American decadence and waste and takes his family off to the jungles of Central America in search of purity and renewal. (2 hrs. 30 min.)

9:30

CC **Alan King: Inside the Comedy Mind.** King visits with Bob Hope in this week's episode of the series that explores what's funny and what's not. (30 min.)

10:00

13 49 **Listening to America With Bill Moyers.** The ongoing series in which Moyers visits with activists, writers, theologians, historians, and the general populace in trying to determine the hot spots of this year's political election, and just what has led to the overwhelming disenfranchisement of the American voter. (1 hr.)

TOWN AND COUNTRY PROPERTIES

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Your 'London in NY' flat. 1,000 sf of charm, w/hi ceil, lg eat-in kit - in lovely white glove bldg. 50% fin. Maint. $960. 48% tax deduc. Ask $220,000. Move in!
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Catskills—3 BR, 2 1/2 bth Contemp - skylites, ingrnd pool. Hot tub, sauna in/MB, fplc, extensive deck. Wooded 1 ac on pvt rd. Lake, motor boat, many xtras. Great Buy! Must sell. Ask $275K. 718-229-8039

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Connecticut

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VACATION HOME
New York

1 Hour from NYC—Yr-round Vacation Homes - w/pool, tennis, day camp, etc. From $80K-$180K. **914-528-4311**

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OFFICE SPACE FOR RENT

Union Square Area
841-853 B'way - at 14th St.
Various small office suites available. Monthly rentals of $750, $950, $1190 & $1725 - including all utilities. 24-hour bldg - attended lobby. Park views. Immediate occupancy. No fee.
Contact Patricia DiSanto: 212-254-6392

Have A Prestigious Property
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Look to NEW YORK Magazine's **Town & Country Properties** Section. To place your order, call Iris Agar at 212-643-6500

TRAVEL

New York Travel is a weekly feature. **Special Rates effective with the January 6, 1992 issue:** $35.00 per line, one-time ad; $33.00 per line, four-time ad; $ 32.00 per line, seven-time ad. 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. Minimum ad - two lines. Add $25.00 for NYM Box Numbers. Display Classified ads are available at $495 per inch, one-time insertion. Complete rate card available. **Certified check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday.** Phone orders accepted only with American Express, Mastercard or Visa. **Travel Section, Classified Department, New York Magazine, 5 Penn Plaza, 14th floor, New York, NY 10001 or call 212-643-6500. Contact Iris Agar for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

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International Tours. Licensed, Bonded & Insured. 212-242-2277, 1-800-525-6888

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Detailed city walks on your own. Easy!
UNIQUE: updated events. Maps incl.
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○ Rental ○ Purchase
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BED & BREAKFAST
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See Your Name In Print & get responses. Call The Travel Section - 212-643-6500.

BED & BREAKFAST
Massachusetts

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BED & BREAKFAST
New York

B & B—Ultra-luxe E. 80s - and other prime areas. 212-879-2276/800-352-4497

Pvt. Apts For Travelers—In Manh Abode Agcy: 212-472-2000 / 800-835-8880

B & B—Hosted/unhosted lux apts. 57th St. Best locations. (212) 247-5855

Hamptons/Amagansett—Bluff Cottage, charming historic oceanfrnt. 516-267-6172

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B & B—Luxe Apt, E. 90's from $100/nite. Maid/Breakfast incl. Alis 212 582-4720

B & B—58th & 6th. Terrific location! July-August still available. 212-245-2388

BED & BREAKFAST
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Your hotline for Cape May County. We can book a room in seconds flat!! 800-729-RSRV!!

BED & BREAKFAST
Washington, DC

Kalorama Guest House—Charming Victorian. D/T residential neighborhood. Hospitality plus. Walk to Metro, shops. 202-328-0860

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BED & BREAKFAST
Florida

KEY WEST - Curry Mansion Inn
Fabulous Victorian showplace - voted "Best B&B in Key West." Elegant new poolside guest wing. Every amenity. Comp bkfst. Daily cocktail party. Beach club. Downtown - walk to everything: history/beauty/romance. Broch: **800-253-3466**

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New York

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INNS AND LODGES
New Jersey

Great Beach, Seaside Inn—90 min NYC - hydro or A/C bus, exit 100 Grdn St Pkwy. $35-50/person w/meals. 201-267-7427

Continued on next page.

TRAVEL

Continued from previous page.

INNS & LODGES
New York

Southampton...Village Latch Resort "Atmospheric & lush. My favorite!" --FROMMER'S. "Gatsby-style mansion buildings...eclectic, lavish, cozy." --FODOR'S. On 5 glorious acres - walk to town, beach. Also, rent your own mansion for private & corporate events, shoots. **1-800-54-LATCH**

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Cornell Medical Center
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Call Monday-Friday: (212) 746-1601
Appointment Only

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RESORT
Islands

BAHAMAS - Cutlass Bay - Cat Island Private 300-Acre, 18-Room Beach Resort. All-inclusive, clothes optional. For reservations & info: 1-800-723-5688

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New England

SUGARBUSH RESORT

in VERMONT's cool Green Mountains - the only tennis school that guarantees improvement. All-inclusive 2, 3, 4 & 5-day packages - from $349.

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HOTEL
Westchester

Borough Your Way Out.

Stouffer
Westchester Hotel
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914•694•5400

HEALTH SPA

Convenient NJ Shore - 1 hr from NYC Lose 10 lbs - 5-day Health Intensive Sale. Call Now For Free Book: 908-775-7575

LOSE 10-20 POUNDS IN ONE WEEK The Russell House of Key West. Gracious, European-style, full-service holistic health spa. Supervised juice fast & vegetarian diets. Balanced mind-body-spirit experience. Tennis. **Broch: 800-851-4111**

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Italy—Florence - charming, fully furn. villas. 1-2 BRs from $750 wk. 914-948-8316

...TRAVEL...TRAVEL...TRAVEL...
Reach Over 1.7 Million Readers
Who Love To Travel! Call 212-643-6500

HEALTH AND FITNESS

New York Health And Fitness is a weekly feature. **Rates effective with the January 6, 1992 issue:** $49.00 per line, one-time ad; $43.50 per line, four consecutive ads. 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. No abbreviations. Minimum ad - two lines. Add $25.00 for NYM Box Numbers. Display Classified ads are available at $525 per inch, one-time insertion. Complete rate card available. **Certified check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday.** Phone orders accepted only with AMEX, Mastercard or Visa. **Health And Fitness Section, Classified Department, New York Magazine, 5 Penn Plaza, 14th floor, New York, NY 10001 or call 212-643-6500. Contact Mark Bristow for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

COUNSELING

Counseling & Psychotherapy Assoc.
State-Licensed - Marriage, Family, Child.
INFORMATION & REFERRAL
Individual, Couple Or Group Therapy
By Affordable, Caring Professionals.
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Psychotherapy Associates Are Specialists
In Making The Right Referral.
Free Phone Consultation. **212-439-4994**

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Lenore Valery - The Best - 23 Beauty
Editors Agree. West 57th. **212-757-6585**

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DISPOSABLE STERILE NEEDLES
Appts: 7am to 7pm 105 East 88th St.
Vanishing Act Electrolysis • 212-722-5277

A RICH, DEEP ALL-OVER SUNTAN...
Nothing Looks Better!! Free Trial.
202 East 83rd (3rd Ave.) 212-517-5700

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Healthful Body & Mind—Best Bodywork. Super Blue-Green Algae. 212-874-2982

Touch Therapy—Sensitive, caring, quality Therapeutic Treatment. 516-482-3702

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Home Appt's Available **212-713-5494**

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Certified Hypnotherapist—Smoking, Weight. Only One Session. 212-265-2772

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Hypnosis - Counseling For Weight, Smoking, Anxieties & Personal Problems. Dr. Winter - 50 E. 42nd St. **212-867-4145**

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Expert Swedish—Deep Tissue, Pressure Pts. Injuries. Jeanie. 7 Days. 212-750-8947

NU LOOK - JAPANESE SPA
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M/F & Couples. Residential Service Avail.
11 E. 36th. 212-447-6666 800-834-7286

Swedish/Shiatsu—Have You Forgotten How Great It Feels? Joyce: 212-696-0043

Licensed Therapeutic Massage—Douglaston, Queens. 718-225-1123

Stress-Ending, Formerly Of East 92nd—
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Offers A Summer Hideaway. 10am-8pm.
NYC: 212-532-7280 LI: 516-283-6414

KOBE 56 - JAPANESE SPA
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NOEVIR JAPANESE SPA
Therapeutic Massage For Men/Women.
Swedish/Shiatsu/Sauna - 212-594-1602

LOTUS JAPANESE SPA
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Call 212-628-4800.

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BeachBodies—In-Home Fitness Trainer. The Smart, Safe Workout. Cert. 662-2086

Personalized Exercise - 212-966-1249—Expert Instruction In Your Own Home.

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Lose 3-5 lbs per week -
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Official Medifast® Center
Most Insurance Accepted
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Outside CT: 1-800-THE SPA-1
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HEALTH And FITNESS
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AT DEZERLAND'S '50s FUN CITY
(Check our large ad under Party Space)

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New, Hi-Tech Theme Entertainment.
Lit & video available. **800-223-6060**

NEW YORK Magazine's KIDS—Section. To advertise, call 212-643-6500.

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CELEBRATIONS JUST FOR KIDS
NY's Best, Creating Unique Memories
Customized Themes, Clowns, DJs, Costumed Characters, Decorations and Much More!! Free Brochure. Michael J.
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NY's LARGEST PARTY SPECIALIST
- Mr. & Mrs. Mouse
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- McDonald's Farm
- Beauty & Beast
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- Cotton Candy
- Barney, etc...

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· **718-463-2641** · **212-227-1217**

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DEZERLAND'S '50s FUN CITY
Carousel, Puppets, Bumper Cars, Videos, Playport, Mini-Golf, Skeeballs, Ping Pong, Raceway, Basketball, Theme Disco Parties - $500 for 25 kids. **Claire: 212-564-4590**

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SUMMER ENTERTAINING

New York Summer Entertaining is a weekly feature. **Rates effective with the January 6, 1992 issue:** $49.00 per line, one-time ad; $43.50 per line, four consecutive ads; $38.00 per line, seven consecutive ads. 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. No abbreviations. Minimum ad - two lines. Add $25.00 for NYM Box Numbers. Display Classified ads are available at $525 per inch, one-time insertion. Complete rate card available. **Certified check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday.** Phone orders accepted only with American Express, MasterCard or Visa. **Entertaining Section, Classified Department, New York Magazine, 5 Penn Plaza, 14th floor, New York, NY 10001 or call 212-643-6500. Contact Denise Sisto for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

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Caricatures By Dale Gladstone—Laughs Guaranteed! Unparalleled. 718-782-2250

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Call 212-643-6500—To place your ad in NEW YORK's Entertaining Section.

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Balloons, Costumes, Belly, Strip & Party Entertainers—Anywhere, at any time.
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Save $100s on favors, novelties, activities. Public & industry welcome. Free catalog.

SUMMER ENTERTAINING
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DIAL-N-ACT • 212-861-2438
Bachelor • B'day • Office Party Specialists

S P E C I A L D O U B L E I S S U E

SUMMER PLEASURES

NEW YORK Magazine's Summer Pleasures Special Double Issue is cool refreshment for readers thirsty for the best in Summer Entertaining, Travel and Fitness.

Eagerly read by 1.7 million sun-and-fun-loving adults, Summer Pleasures stays on the newsstand for two full weeks. For advertisers, the added exposure is like getting a second round on the house.

ISSUE DATE: 6/29-7/6 **AD CLOSE: 6/16**

To advertise, Call 643-6500.

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212-226-7900 • 718-263-3855

NEW YORK MAGAZINE'S
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Reach 1.7 million readers who
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Call Denise Sisto at 212-643-6500.

Continued on next page.

Continued from previous page.

ENTERTAINMENT/MUSIC

Prestige Cabaret Artists Nationwide
Bring NY Nightlife To Your Gala Event!
Ted Schmidt 212-751-0200; 800-972-1108

CHARLOTTE RUSSE MUSIC
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212-582-5694 516-374-5422

Affordable Party Music—DJs from $350. 15 Years Experience. 212-662-4921

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The Best of Cole, Sinatra, Bacharach, Wonder, '60s. All Affairs. **(718) 424-0760**

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Ken Gross
ORCHESTRAS
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The absolute best swing, classic jazz, early rhythm 'n' blues. **201-854-7483**

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We Bring Karaoke To Parties—Rental For All Occasions. 212-331-8293

A Touch Of Class DJs—Bar Mitzvahs, Weddings, Videos, Karaoke. 718-966-0255

GIFTS

Father's Day Gift—Home Brewing Kit. Makes Delicious Beer, $59.95. **Little Shop Of Hops**, 15 W 39th St. **212-704-4248**

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All occasions • Nationwide • Corp accts.
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GOURMET

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"The Sure Thing"—Is my favorite movie. Pretty NYC MD, 29, Jewish, slim, down-to-earth, seeks cute, funny, fit, easygoing, energetic, sincere, nonsmoking, professional Jewish male, 27-37, to share the trip of a lifetime. Show tunes optional. Note/photo/phone, please. 8246 ✉ ☎

Newly Available—Classy lady lawyer, 31, attractive, great figure (size 4), 5'2", green eyes, long brown hair. Sophisticated yet fun, enjoy working out, music (all kinds), playing piano (classical), baseball, films, travel. Seek attractive, like-minded guy, 29-36, for friendship and great dates. Professional/executive a plus. Photo. 6054 ✉

Fabulous, Funny, Fit 50s—Widow wants wise, warm, wonderful winner. Tennis and bridge a plus. Sincerity and humor a *must. Will exchange photos.* 8222 ✉ ☎

Seeking A Fit, Energetic Older Man!—Are you over 54, healthy, self-supporting? Do you love nature, classical music, your work? Prefer aging consciously, lovingly, in a multigenerational setting with a nonsmoker who cherishes physical and emotional intimacy? Enjoy animals, children, dancing, art, biking, tennis, musical theater, snorkling? Like to eat simply, drink sparingly? If so, this financially independent 'merry widow' wants to meet you. Letter, photo, phone please. 6024 ✉

Sincere, Handsome Male—Tall Jewish professional, 35, with a love for the arts, travel and sports, seeks female nonsmoker, age 26-35, who laughs easily and is ready for a serious relationship. Photo please. 6021 ✉ ☎

Doctor, Lawyer Or Indian Chief—Successful Wall Street lady, 33, seeks successful counterpart. I'm attractive, 5'4", love sports, beaches, wine, travel, adventure. Looking for athletic, all-American guy who is fun, personable, 29-39, and ready to settle down. Seeking a guy who doesn't usually answer ads. 3327 ✉ ☎

Seeks Soul Mate—Successful Jewish man, MD, 30s, handsome, athletic, creative, ready to share family, fun, the good life with right woman - my partner forever. Photo please. 3341 ✉

Single Again—Warm, sincere, attractive, financially secure Jewish lady, 41, seeks kind, sophisticated, successful mensch for friendship, fun and romance. 6042 ✉ ☎

Articulate, Sensuous Woman—Seeks worldly, ethical man, 48-60. Instant lovers need not apply. 8248 ✉

Undiscovered White Knight—Looking for a princess. In your dreams, I am a charming, blue-eyed, successful professional, 37, who is compassionate, sensitive and interested in a caring relationship. I have a flair for exciting travel, a passion for photography, a good sense of humor and a love of discovery. I am 5'11", fit, enjoy outdoor activities, skiing, reading and sharing private time with you. In my dreams, you are a nonreligious Christian woman, 26-32, slim, attractive, feminine, professional. Willing to put as much into a relationship as you take out, you are secure enough to relate equally with me and to share a traditional, affectionate and passionate relationship. A nonsmoker, you enjoy art, fine dining, NYC museums/cultures and children. Seeking serious princesses only. Note/recent photo, please. 8237 ✉

Handsome Green-Eyed Physician—36, playful, passionate, perceptive - original in mind, unique in spirit - looking for that special woman. Photo/bio. 6037 ✉ ☎

Terrific Gay Woman—Loves Mozart, romance, The Times, conversation, theater, fun. Seeks counterpart, 45-60. 6046 ✉

A Great Guy—David Letterman mentality, Tom Cruise appearance, one-of-a-kind soul and heart of gold. Successful, diversified interests, 32, 5'10", healthy athletic build. Seeks funny female complement, 23-33, nonsmoker, for happily ever-after. Please send letter and recent photo (a must) - I will reciprocate. Thanks. 3351 ✉

Independent, Confident Lady Wanted—By a 42-year-old, very successful Jewish businessman, to build an everlasting future with. Share the pleasures of country, beach and city with me. I enjoy most sports, like animals, exercise - and am in good shape. Only sincere replies. Religion unimportant. Calls returned. 8274 ✉ ☎

Share Each Day With Me—Open, caring, giving, affectionate Jewish man; witty, creative, nice-looking, successful businessman, young 58. Enjoys the beach, long walks, sunsets, candelit dinners, country inns, Tanglewood, music, sailing, theater, new adventures, laughter, quiet times, being with that special someone. Seeks a very pretty, thin/shapely, sensitive, giving, sexy, intelligent, spontaneous woman, 43-50, willing to take a chance and explore new feelings together - for the future. Note/phone/photo a must. 3356 ✉

Bundle Of Energy—Plus loads of beauty, brains and humor. Seeking a happy Jewish man, 30-38. Photo. 8258 ✉ ☎

Wild At Heart—Handsome, smart/35/Quite alive/Short, warm and funny/Seeks slim honey/20-30/Sassy and girly/Loving and sweet/Sexy and neat. Phone and photo. 8261 ✉ ☎

I Like Music, Love The Words—Jewish female, 38, 5'7"; like the beach, love the country; like touching, love feeling; like *talking, love communicating.* You like brown hair, love brown eyes; like Rubenesque, love attractive; like sports, *love movies. Photo please.* 6023 ✉ ☎

Dare To Dream!—With an incurably romantic, prominent surgeon, quite handsome (they say), funny, really nice guy: tall, fit, slim, 30s, passionate, ultra-successful. Seeks the chemistry, commitment thing with an exceptional lady to 38, striving, at least 5'6", for spectacular romance, life. No reply without photo. 3323 ✉

Sunny Disposition—Pretty woman, 39, of intelligence, warmth and real class. I don't need a man who shares all my opinions, but I hope you'll share many of my personal qualities - integrity, emotional stability, strong intellect, varied cultural interests, kindness and humor. I was divorced years ago, have no dependents and am starting to think about sharing my life with someone special. 8228 ✉ ☎

Wealthy, Witty, Wise—Good-looking guy seeks commitment with a bright, educated, very attractive, emotionally secure gal in her 40s, who likes music, ballet, theater, movies, travel, Aureole and pizza, and who doesn't smoke or vote Republican. Note and photo essential. 8269 ✉

6', Cuddly Teddy Bear—Honest, sincere, nice guy, mid 40s, divorced, white Jewish male, 225 lbs. Seeking Ms. Right - slim, attractive - to turn heads, 25-40. Likes to *travel to Atlantic City, dining out, movies,* etc. No head games, serious replies. I'm waiting for you. Nothing to lose, all to *gain. Phone/photo a plus.* 6040 ✉ ☎

Find Me—In this big town, why can't a successful, attractive female attorney, 38, who loves deep conversation, picnics and art, meet a man, 33-40, who is attractive, successful, emotionally available and supportive, for a monogamous relationship? Send note/photo. 3344 ✉ ☎

Seeking Fun-Loving Female—Me? Disenchanted Jewish male, 39, handsome, tall, kind, funny, generous hotelier - will be spending the next several months escaping on long and short vacations. Let's create an enchanting relationship. Photo optional. Letter/phone. 6062 ✉

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Beautiful, Classy Blond - NYC Ad Exec—5'7", slim, sophisticated, with brains, great smile and Murphy Brown personality. Enjoys travel, beach, urban lifestyle and family. Seeks handsome, tall, successful male, 39-49, who is warm, with outgoing personality and doesn't act middle-aged. Photo essential. 6045 ✉ ☎

Handsome, Single White Male—31, 5'8", 140 lbs, enjoys *life. Seeks a good-looking,* caring woman, 25-35. 8221 ✉

Great Catch!—Athletic male, 6'3" - 225, seeks unique guy with many interests to match brains and brawn. 8203 ✉ ☎

Birthday Girl—Green-eyed lady, 37, seeks single white male, 35-40, who believes in Darwin, has heard of Hawking and doesn't mind losing at chess. Must love the beach and Thai food. 6020 ✉

Humanistic CT Gentleman—39, well-educated businessman - idealistic, imaginative - slim, athletic build, Celtic features. In quest of synergism with sleek, sultry, slim, sexy, fit, cerebral, nonmaterial, nonsmoking lady siren exuding maturity, elegance, health, sensuality and savoring romance, intimacy, passion and bonding. Photo please. 6039 ✉

Let's Have Fun—Good-looking and successfully creative male professional, 38, 5'11", *with a lean muscular physique.* I've got a passion for life - with a strong yet gentle nature. I'm seeking one smart, *beautiful, very thin and athletically fit gal* with a sweet smile, to be my sweetheart. Note/phone/photo please. 6025 ✉ ☎

Adventurous, Adorable—Down-to-earth woman scientist, 37, seeks warm-hearted man for friend/romance. 8234 ✉

Woman To Woman—Stunning East Side type wishes to find similar woman for special friendship. 8241 ✉ ☎

Handsome Male, 30—Lawyer, kind of shy, seeks woman, 22-32. 6028 ✉ ☎

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Seeking Black Woman—Successful white business exec, 49, tall and trim, seeks slender, pretty black lady for sincere relationship. Photo. 8213 ✉

Gay White Female—Late 40s, feminine, attractive professional - outgoing personality. Enjoys the arts. Seeks a feminine counterpart. 6048 ✉ ☎

Legal Eagle—Jewish male attorney, 40, good-looking (so I'm told), warm, sensitive and successful, with interest in politics, seeks smart, intelligent, down-to-earth, pretty woman (30-40) for friendship and commitment. 8230 ✉

18 And Sensual!!—Well, at least that's the way I feel at 48. Actually, "I am as old as God and as young as the morning." In love with romance, dancing, sports, travel and divinity. Sometimes elegant... sometimes crazy! Very pretty, slim, dynamic, global, and successfully self-employed. Blessed with a "smiling soul and happy heart" to surround and embrace that intuitive guy who wishes to join heartbeats. Note/photo. 8232 ✉ ☎

Handsome Jewish Physician—Seeking exceptionally bright, extremely attractive,. sexy, nonsmoking lady, 30-40. 5972 ✉

Enjoying One's Work—Makes a person half happy; looking for the other half. Jewish woman, 38, professional, bright, attractive, warm, vivacious - who loves NY (its culture and diversity), the NY Times, theater, movies, outdoor cafes, a little exercise, walking, talking, laughing, going out and staying in - seeks happy Jewish man for marriage and family. 8260 ✉☎

Gay White Female—32, cutie, forever in blue jeans, fun, loves TV oldies - seeks feminine woman for relationship. 3326✉

Free Sailing Lessons—Jewish sailor, blue eyes, laid back, mellow, 60, retired, 5'7", seeks humorous, sensual lady, 45-55, for lifelong sail. Note and photo. 3336 ✉

Happiness—Attractive, sincere man, 45, 6', slim, seeks intelligent, pretty woman to share fun, romance and each other. Phone/photo. 5985 ✉

Looking For Adventuresome Woman—Over 21, who likes cruise sailing - for possible long-term sail with knockout handsome and nice boat owner. Send letter about yourself with 'must' photo for follow-up: POB 31, Mendham, NJ 07945

Tall, Handsome Male (36)—Loyal subject - seeks queen to worship, pamper, and make laugh. 3334 ✉ ☎

Truly Pretty—Jewish, 27, slim, 5'9". Bright and passionate, with values and class. Seeks male equal, 6' plus, 28-35. No smoke/drugs. Photo please. 3355 ✉

Professional Man—56 years young, likes dining out, shows - desires long-term, serious relationship with woman, 35-42. Photo a must. 6057 ✉

Sexy PhD—5'7", 130, 44, wants terrific, Jewish, 49ish man. 3342 ✉ ☎

Sometimes Sultry, Always Warm—Classic Greek beauty. Slim 40-year-old exec finally gets it: I'd rather nurture a home and future with a successful, happy man who has a passion for life and wants to share dreams, retsina, oceans, music, travel. Ranches with large animals are also good. Catch me as I fall off the fast track. Note/photo. 6029 ✉

Very Handsome, Successful, Athletic—Jewish exec, late 30s, seeks bright, spirited, sensitive NYC beauty for love, romance and marriage. Note/photo. 3348 ✉ ☎

Long Island Jewish Man—Businessman/college student, 37, compose on piano, guitar, never married, nonsmoking/drugs, seeks an attractive, sweet, happy, caring woman for movies, long talks, walks, drives. Letter/home phone. 3346 ✉

Seeking A Great Jewish Woman—25-35, of character (kind, sincere, honest, generous, etc.), spirit and responsibility. Beauty? A welcome bonus. Me? 39, tall, handsome, MA level - and good Jewish education, traveled, successful hotelier. I'm warm, sensitive, loyal and enjoy classical music, politics and art. Very funny, but very serious. Photo optional. 6061 ✉

Very Sensitive To Your Needs—Jewish female, 39, with warmth, good looks and brains, seeks a never-married gentle man for love, joy and family. 8270 ✉ ☎

Confident, Good-Looking Leo—Jewish, 33, 6'2", European-born, bright, successful, with a good sense of humor, looking for a bright, pretty, slim Jewish female, under 28, 5'7" plus, for exploring the city on weekends, theater, candlelight dinners, good wine, a game of pool, the possibility of a serious relationship. 8271 ✉ ☎

Ready For Fun In The Sun?—Vivacious, pretty, 32, Wall Street professional, athletic. You: handsome, 5'8" plus, athletic, 28-42, Christian, adventuresome, kind to kids and animals. Photo a must. 6034 ✉

Affectionate Blond Artist—32, a baby face, career and commitment-minded. Seeks male, 32-42, who is fit, likes the arts, to be active and loves to travel. Photo, note, phone. 8265 ✉

Leggy Wasp—Educator, adventurer, philosopher. Looks for days, feelings for years. Seeks male connoisseur of life's better moments. 40 plus. 6035 ✉

Successful Jewish Entrepreneur—Businessman wanted. Worldly, successful female management consultant, attractive, 5'5", brunette, 50, spunky, in good shape, sometimes zany, with a great sense of humor and eclectic interests. Seeks an unattached man (38-50), with high self-esteem, emotionally open, energetic, tall, nonsmoker/drinker, to be my significant one. A yacht wouldn't hurt. 6064 ✉

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Denise Winston

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Sensitive Mensch—Looking for serious, long-term, beautiful relationship. 5'4", 38, brown hair, blue eyes, artistic, successful private investor - enjoys classical and folk music, art, Berkshires and sharing feelings. Seeks mature woman, 25-40, to share a full, exciting life. Note/photo/phone. 6033 ✉

When Was The Last Time—You truly enjoyed an evening with a woman who listened and laughed? Tenderhearted (but strong-minded) widow - professional, financially secure, with twinkling dark eyes and good legs - would like to share her mountain paradise and river vistas with a smart, affectionate, tall, classy, 48-60-year-old man who appreciates a good hug. 3366 ✉ ☎

Very Good-Looking—Italian-American, upper West Side creative professional, 38, 5'11", nonsmoker - spontaneous, dynamic, affectionate, very intelligent. Seeks very pretty, warm, bright, intelligent woman, 26-36, for loving, monogamous relationship. Note/photo. 8224 ✉ ☎

Very Handsome, All-American-Looks—33, single Jewish male, 5'10", blond/brown eyes, looking for that sexy, beautiful, warm, special woman to give my heart and soul for the rest of my life and hers in return. Photo/phone. 3320 ✉

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Believe It Or Not!!—There is life after 60, and it becomes more special, appreciated and rewarding. NJ divorced white female, 61 years, 5'4", 130 lbs. I am fun-loving, attractive, energetic, financially secure, and feel the best years of my life are yet to come. Have raised children, sold corporation - ready to enjoy life. In search of single white male, 59-66 years, 5'10" or over, financially secure man who is also looking forward to a great life. Photo please. 8249 ✉

Attractive—Female from India, MBA professional, 5'4", 37, seeks endearing relationship with a well-educated, cosmopolitan man who enjoys biking, dancing, travel. Photo. 6063 ✉ ☎

Pretty, Bright, Warm Woman—44. Slim, charming, professional, good sense of humor. Seeks attractive, kind, intelligent, successful professional male (early 40s-55 years), with time to share life's pleasures and readiness for a committed relationship. Phone/note/photo. 8262 ✉

Paris In The Summer—Jewish man, 37, cute, entrepreneur - seeks the righ girlfriend to spoil, 22-34. 6072 ✉ ☎

Leggy, Attractive Blond—Successful CPA, 35, 5'8", Christian woman, with passion for travel, photography, restaurants, theater, gourmet cooking, dancing, art history and Italy. Seeks tall, caring, intelligent professional man, for relationship filled with laughter, romance, sharing and support. NYC has so much to offer - let's enjoy it together! 6036 ✉

Warm, Fine-Looking Man—50, educated - 6', trim, North European type, seeks Caucasian or Asian lady, 35-55. 6038 ✉

White Professional—Pretty lady, mid 50s, seeking white professional male. Likes travel, indoor and outdoor activity. Seeking serious relationship. 8278 ✉ ☎

Nice, Strong, Slim, NJ—Professional Jewish gentleman, 34, 5'7", seeks cute, single Jewish female partner to share life's joys with. Note/photo/phone. 6050 ✉

Slightly Zany Auburn Beauty—PhD - seeks tall, smart, witty, literate, liberal guy, 45-60. 3174 ✉

Retired Pilot With Pass—Seeks lady with or without pass. 3349 ✉

Pretty, Smart, Funny And Very "Up"—5'1", 30, professional woman, slim and fit - loves music, sports and active life style. Seeks 30ish man for friendship and romance eventually leading to marriage and family. Note please. 3330 ✉ ☎

Attractive Female Professional—Tired of the bar scene, too busy to search, seeks early to mid-30s guy, stable, fun-loving Christian professional for friendship/ romance. Note/photo. 3321 ✉

Love Lincoln Center?—Charming, elegant, attractive widow - lover of music, the arts - seeks warm, intelligent, well-bred Jewish gentleman, 60s, for happily ever after. Note/photo. 3328 ✉ ☎

Classy, Dark-Skinned Cuban Woman—Wants nonsmoker, professional man, 50ish, for love and marriage. Photo/note/ phone. 3291 ✉

Sincere, Attractive, Athletic Woman—Professional, tall, thin, 35 and Jewish. Interests: running, skiing, cooking, traveling, reading. Are you: athletic, secure, sensitive, intelligent, and love to laugh?... Ready to share life's adventures and passions? Photo please. 3325 ✉

Are You Lonesome Tonight?—So am I. Widower, mid-60s, financially secure, seeks his counterpart, 45-60, to travel together into life's glorious future. Note and photo, please. 6070 ✉

Pretty, Affectionate Professional—Wasp, 37, 5'8", seeks professional, fit man, 35-45, for growing relationship. Smoke/drug/ disease-free. Photo esential. 8272 ✉

Sincere Professional—6'1" Jewish male, 48, considered good-looking, with sense of humor - live in Central Jersey shore area. Seek attractive, down-to-earth, compassionate woman. Photo/note. 3319 ✉

Successful Professional Woman—Slim, attractive, Mets fanatic - seeks successful, real, professional, 35-45, Jewish male who loves sports, fun and the Wall Street Journal. 8231 ✉

Smart (PhD), Sane (PhD?)—Athletic female (Jewish, 41), seeks some(male)body with healthy outlook. 6058 ✉ ☎

Searching For—Single black or Asian female. Single white male, 36, 5'8", good-looking, fit, successful, nonsmoker, searching for genuine relationship. Age unimportant. Phone/photo. 6071 ✉

Handsome, Athletic—Financially secure banker, 44, 5'8", seeks pretty, slim, petite Jewish woman, 35 or younger, to explore life's possibilities. Phone/note/photo (required). 3315 ✉

Beautiful, Blond, Phi Beta Kappa—5'8", 42, seeks a strong and tender Wasp Manhattanite of class and success, for romance and commitment. 8227 ✉ ☎

Insightful, Attractive Woman—Almost PhD, 37, slim, Jewish. Seeks commitment-minded man with depth, heart and creative spark. Photo appreciated. 3316 ✉

Seeking Male—40-50, very successful, physically fit, not needy, is used to the finer things in life, a romantic, likes to travel and wants to share his life with an adorable, very successful, not needy female. Photo/phone. 8238 ✉

Pretty Woman—With great body, terrific sense of humor, very creative, passionate about Miles Davis, dogs, Midnight Run, Matisse - looking for dog lover, with or without dog. Should be an eclectic guy, 35-45, in great shape, who loves art and music. Dog can be any age, shape, size or breed; interests unimportant. 6022 ✉

Articulate, Friendly, Successful—NJ professional, 47, Catholic, with sense of humor and sincerity. Seeking attractive, educated, warm woman, 38-47, who is easygoing, unpretentious and enjoys sports, art, travel, etc. Note/photo please. 8216 ✉

Handsome Wall Street Professional—36, would like to meet you. I'm tall, fit, uncomplicated and enjoy all sports. Tell me about yourself. Photo please. 8220 ✉

Slim, Pretty Professional—Long hair, shapely, witty. Likes camping, hiking, gardening, computers, animals, children. Seeks professional man, 38-48, for friend or partner. POB 2027, Clifton, NJ 07011

Very Attractive, Blue-Eyed Blond—Bright, warm, caring, Jewish, 39, seeks kind, nice-looking man for marriage and family. Note/photo. 8225 ✉

Bright, Pretty Manhattan Lawyer—Youthful, Irish good looks, early 40s, slim, shapely, 5'7", seeks man with intelligence, warmth and integrity, 39-50, nonsmoker. Phone/photo/note appreciated. 8226 ✉

Let's Share The Summer—And maybe more. 31, slim, handsome Jewish banker, mensch, seeks petite woman, 26-33, who, like me, is dynamic, caring, intelligent, has the depth of character for building a loving relationship and family. 8259 ✉ ☎

Don't Be Afraid—You can approach me. You may see me on the beach or in a bookstore helping someone. That's where I like to be and that's what I like to do. Talk to me - you can, if you're the right man. I'm very attractive, financially secure and looking for my soul mate. Please have humor, compassion, a pleasing appearance and a job. Photo, letter and phone number. 3317 ✉

Single Jewish Man—40, professional, brown hair and eyes, 6'1", 175 lbs - a nonsmoker - wants to meet a slim, single female, nonsmoker, 21-37, without kids. I enjoy dining, dancing, movies, TV, quiet evenings, car drives, walks, window shopping, beach, boardwalks, museums. Please send a recent photo, a few months old - or a photostat of one - a must. 3359 ✉ ☎

Successful But Honest—North Jersey attorney, 5'8", trim, blue eyes, brown hair, young 47 - loves scuba diving, hiking and dogs. Seeks open, attractive, slender, lively woman in her 30s, who is willing to lie about how we met. Photo/note. 8250 ✉

Whimsical Sophisticate—Striking, curvy brunette artist/designer, young-looking 35. Very bright, sensitive and romantic. Request reply for tall, clean-shaven fun(ny), nonsmoking, "exceptional" European (Jewish?) man, 30-40. Let's see what we have in common and share what we don't. Photo a must. 6030 ✉

Ivy-Educated Attorney—42, interests in art, film, tennis. High career achievement but romantic potential unrealized - seeking very educated, attractive female companion. Note/photo. 6032 ✉

Loving, Creative and Sincere Man—43, single parent with 16-year-old daughter and cabinetmaking business. Seeks attractive professional or career woman, 30-45, with loving heart and strong spirit - committed to sharing laughter, tenderness and the mystery of existence. Photo appreciated. 8276 ✉ ☎

What Can I Tell You?—The truth is I'm gorgeous, voluptuous, talented and passionate. My academic credentials and creative achievements are impeccable. I'm 36, and I'd like to meet you if your attributes include integrity, intelligence and loyalty. Your age is irrelevant to me. Men pursue me eagerly yet I search for my romantic ideal. I await your letter. 3331 ✉

City/Country Lady—49, slim, low-keyed, successful, happy, sensitive. Seeks male counterpart. 3322 ✉ ☎

Former Male Model—Now businessman, 33, nice chauvinist with traditional values, desires intelligent, warm, spiritual, passionate woman for relaxed dinner and boating dates, possible marriage and children. Prefer long-haired, attractive-figured Italian/Spanish type - but not that important. Note/photo/phone. 6051 ✉

Attractive Professional Man—39, smoker, kids, seeks thin woman, 21-35, for serious relationship with no nonsense, head-games, or waiting. 8251 ✉

I've Appeared On Letterman—But never under a chuppa - slim, pretty, sane 32-year-old seeking handsome, classy Jewish professional under 40. Traditional values a must, rollerblades optional. Note/ photo. 8264 ✉

The Best Is Yet To Come—If you meet this handsome, 6', Christian gentleman, 45, blond, blue eyes, athletic, sensitive, caring, into the arts. Seeks an attractive, slim, down-to-earth, selective, 5'4"-plus female for one-to-one. Note/photo. 8255 ✉

Athletic, Successful Businessman—46, 6'1", 180 lbs, nonsmoker - loves racquet sports, quiet evenings at thome, games of skill, music (accomplished pianist). Seeking tall, slim, attractive lady with traditional values for long-term relationship. 8254 ✉

Attractive, Sincere Male—36, loves music, movies, Paris. Seeks the right chemistry with secure, romantic woman, 25-35, to share above/more. 6052 ✉ ☎

Don't Turn That Page—Until you read this ad. The perfect man for this woman is over 35, over 5'10" tall, has a good sense of the absurd and of himself, enjoys movies, theater, opera, as well as doing nothing together. If you're any of these things, please call - if not, call anyway... I've been wrong before. A written response with photograph will be appreciated and answered. 6067 ✉ ☎

Easygoing, Thoughtful, Sincere—Successful woman, 35 - curious about life, lover of the arts, happiest when laughing - with great looks and smile, fit body and mind...seeks man, 30-40. Photo. 8257 ✉

Male—Young 41, sensitive, slim. Seeks female for romance and possible family. I love laughing. Letter and photo. 3338 ✉

Glamorous, Desirable, Jet-Set—Affluent, divorced woman, early 40s, Jewish, seeks romantic, affluent businessman, Jewish, 40-55, frequent flyer, lavish life style. Chemistry leading to marriage. Photo necessary/letter. 1853 ✉

Prince Of Tides—Strong, sensitive, former teacher/coach, now psychologist. Successful, good-looking, very funny, 35, 6'2", 190 lbs, down-to-earth. Seeks emphatic, intellectual, fun-loving woman, 25-32. Westchester/CT/NY. 6059 ✉ ☎

Esthetic, Athletic, Sexy—Pretty blond, 5'6", 33. Eclectic interests, refined, warm, sincere. Seeks handsome professional with substance. Photo please. 8273 ✉

Very Handsome And Successful—Athletic (two-a-day workouts), blue-eyed and romantic Manhattanite (early 30s, 5'9"), seeks extremely attractive, slender and highly selective (your photo will follow with mine) woman who hasn't met her match. Photo required. 6065 ✉

Gentleman - Professional, Charming—50s, would like to meet an attractive, intelligent lady. Photo please. 6066 ✉

Smart, Sexy, Slim, Successful—Pretty, green-eyed blond with wit, warmth and class, seeks special Jewish man, 37-47, for happily ever after. Photo. 3335 ✉ ☎

Warm, Nice-Looking—Wall Street analyst, Harvard-educated, athletic build, 34, 5'9" - enjoys playwriting, European history, languages, travel. Seeks intelligent, adventurous woman - professional or starving artist. 8275 ✉

Wanted - A Man Of Substance—Who's also a professional, attractive, 39-47, who wants a woman to take care of him in that feminine way and who will take care of her in that masculine way, i.e. contemporary about life, but old-fashioned about love. Please send note, and photo is a must. 3357 ✉

Responsive And Resonant—Slender and tender, 25-35, nonsmoking, unbridled equestrienne sought by 6'2", slim, single, Nordic, handsome, athletic, 33, upper East Side attorney/inventor, for lasting relationship and starry nights at the beach. Photo/note. POB 318, NY, NY 10085.

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ASSORTMENTS
NEW YORK's Weekly Bulletin Board
Say "I Love You, Poo" or "Happy Birthday Baby"... reach old friends or that attractive stranger you met at MOMA... find a tennis partner or travel companion... share your boat or balloon... **Call 212-643-6500.**

STRICTLY PERSONALS

Man For All Seasons—6'1", lean, 53, publisher, ex-athlete, lawyer, museum founder and director. Stable, supportive, open, affectionate, adventurous, sense of humor. Seeks free, slim woman, 5'7" plus, under 45, nonsmoker, with ideas, integrity, spirit and sense of self for future of love, exploration and sharing. Please send recent photo and letter. RH, POB 963, NYC 10023-0963

Warm, Delightful Redhead—Pretty, charming, well-educated, well-traveled professional lady/woman, 40ish, nice legs. Would love to love her ideal male: blue eyes, broad shoulders, nice smile, sense of humor, 43-55, 5'9"-5'11", divorced 3 years, a gentle rock, businessman/engineer/architect, fond of travel, beach and maybe me, permanently. Photo. 8214 ✉ ☎

Feel Like Giving Up On Dating?—Wait! Genuine, funny, handsome Jewish male, 29 - into tennis, theater, travel - seeks a warm, attractive, bright Jewish female, 20s, to share summer fun and beyond. Note/photo. 6043 ✉

Attractive Female, 28—Musical/literary/Ivy League. Loves travel, nature, kids. Jewish, with interests in other spiritual beliefs. Wishes to hear from wonderful male, 28-38. Note/picture. 6026 ✉

Pretty Jewish Female—27, into working out, the Neville Brothers, romance, fun, and Coltrane - seeks male. 8242 ✉

Handsome, Athletic, Green-Eyed Male—Lower thirties wishes to meet athletic, beautiful, sensual, 20-30 year-old female to share traveling, baseball games, the ocean, bubble baths and much laughing. Note/photo. 6047 ✉

You Know The Type—Upper West Side, heavy movie/theater-going, sports-loving, Times-reading, Seinfeld-watching, street fair-strolling, bookstore-browsing, left-leaning, joke-cracking, easygoing, generous, handsome Jewish attorney, 30. I'm sort of like that. Only different. You'll see. Photo please. 6049 ✉

Not Just A Trophy—Glamorous bohemian seeks super-successful, super-brainy, eccentric man, 35-50. 3318 ✉ ☎

Washington, DC - Single Jewish Male—40s, green eyes, easygoing, nonsmoker, seeks Jewish female, late 20s-30s, friendly, attractive, personable. 8235 ✉

NY's Best-Kept Secret—40, Frank Langella look-alike (huh?). New man (cook and not afraid to cry). Seeks female - lean and mean (just a figure of speech). Sports-minded (oxymoron?). Existential a plus. 8219 ✉

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All ads and messages are subject to the publisher's approval.

NEW YORK

Lovable, Huggable—VP, 50, 5'8", seeks pretty, slim, athletic, unencumbered, bright lady, 37-47. Photo. 8223 ✉ ☎

Smart, Warm, Witty Artist—35, 5'3", pretty, fit, seeks cheerful, eclectic, committable man, 30-45. 6044 ✉

Single Jewish Male—47, 6'2", Queens resident, seeks slender, warm, nonsmoking Jewish female, 30-45. 8218 ✉

Pretty, Fun, Fit—Strawberry blond, 5'8", professional - seeks 35-45 male, sincere, for relatiosnhip. Photo/phone. 6056 ✉

Let's Get Serious!—Dynamic, fit, successful businessman, 36, Jewish, is absolutely ready to settle down with fit, attractive, down-to-earth woman. Photo a must! 8055 ✉

Chinese Professional Male—34, athletic - enjoys tennis, baseball, movies and the outdoors. Seeks female (any race) to have a nice relationship. 8236 ✉

Personable, Perky, Pretty—Professional woman, 50s, seeks male, 52-65; diversified interests, for friendship/love. 6027 ✉ ☎

Radiant Redhead—Novelist, really pretty, charming and smart, lithe and leggy 5'7", seeks a handsome, cultured, successful man in 50s. Letter/photo please. 8233 ✉

Hey - Mr. Wonderful!—This classy NJ lady, who is fit, fun and full of life - loves to laugh, truly genuine, romantic, affectionate but very real, seeks professional male, 43-53, who is in shape, happy, caring, loving, enjoys the arts, theater, the beach or just hanging out - must be ready to commit to the love of his life. Note, phone. 5967 ✉

NEW YORK MAGAZINE COMPETITION

COMPETITION NUMBER 740

BY MARY ANN MADDEN

"Is this great or what?"—Liza Minnelli

"I dream't I dwelt in marble halls"—Galatea

"What are you looking at, Dr. Owl?"—Charlotte Vale

"MOMA."—Andy Warhol

Above, famous first words. Competitors are invited to imagine the first utterance of a well-known infant.

Results of Competition 737, in which you were asked to create the opening lines of fiction *noir.*

Report: Right away I knew it was trouble. And trouble with my name in its little black book. Gumshoes. Low-rent offices. Poppy-lipped, Lucky-smoking temptresses. Extraordinary range. Overripe prose. Prose pure as an Albers square. Something familiar in between. And virtually all of it sexist as a hard-hat whistle.
What do you think, pal? Does *noir* encompass gothic? Must it all sound as if Mitchum or Bogart or Powell were voicing it over? Never mind. Swich licour. The stuff dreams are made of.

First Prizes of two-year subscriptions to "New York" to:

The undertaker had done his job, maybe too well. I've never been a fan of lifelike corpses, and this particular stiff could not look dead enough to suit me.
Laura Shea, N.Y.C.

The insignia ring squatting on his tanned pinkie matched the faded tattoo on her inner thigh. He had a bit of Paul Newman's garlic-and-cheese dressing caking into his retro tie. "You're agnostic because you're scared?" he asked as he peered into his wallet. He had a ten and three twos.
Maria Mileaf, Los Angeles, Calif.

The first thing we found was the body. The last thing we found was the murderer. What happened in between made quite a sandwich.
John Michael Tribelli, N.Y.C.

Runner-up Prizes of one-year subscriptions to "New York" to:

A man bites into an apple, gets a piece of skin stuck between his teeth. Tries to work it loose with a toothpick, which breaks off. Goes at it with the corner of a matchbook, and that's when he pulls up short. Because suddenly he finds he's bitten off more than he can chew. All because he wanted an apple. When Gayle Ashgrove came floating toward me across her husband's well-manicured Encino lawn, she looked like a juicy Winesap. And I had to open my mouth.
John Meyer, N.Y.C.

Snow White had nothing on this one. Skin: milk. Lips: roses. Hair: ebony. He'd looked even better when he was alive.
Tony Lang, N.Y.C.

At midnight, the snowstorm flattened out before the driving wind like a mechanical jackrabbit. The blasts rattled their whips on the fluttering shutters, twitching the rusty tollgate bell on its frozen gimbals. It was what they called a milk storm. Twenty below zero and too cold to move.
Louise Chianese, Santa Fe, N.M.

He was as dead as 500 shares of Orion Pictures. His sodden tomato suit sported a natty kelp pocket hanky. Even the sharks off Malibu had refused to take a lunch with Jerry Kuzmo.
Craig Allinder, Prescott, Ariz.

And Honorable Mention to:

"Buns to die for." That's how she had laughingly described him to me. Apparently someone else thought so, too, because they sure looked dead.
Winnie Heffley, Schenectady, N.Y.

The voice on the other end sounded muffled. "Collier?" "Yes, yes, who is this?" "There's been a murder. 7B. Hillcrest Arms. I'm. . . ." The phone went dead. "Damn," said Collier, as he reached for his trousers. "That's Terry's apartment."
Phyllis Levine, Shaker Heights, Ohio

She had never seen the lake so tranquil. She gazed into its depths, and as the sun peeked over the mountain, she slipped his heavy body over the side.
Kaye Olmstead, Petersburg, N.Y.

"When was the last time you heard a car backfire, sweetheart?" Henderson chuckled. "That was a gunshot. You better learn the difference. Quick."
Louis B. Raffel, Northbrook, Ill.

At first I was amused that someone wearing a loud plaid sports jacket, bold striped tie, and a checkered shirt should identify himself as a plainclothesman. My amusement quickly turned to fear with the words "Your old buddy Richie Bigeleff has turned up missing; enlighten us, please, as to what he last said to you."
Physics Bldg., SUNY, *Albany, N.Y.*

"Detective Escondido?" I turned from the smog-filled blackened window that looked out on the foggy Pacific. The first thing that hit me was her eyes.
Tom Lester, West Los Angeles, Calif.

Don't let anyone try to tell you that the life of a pregnant cop is a cakewalk.
David English, West Somerville, Mass.

I was halfway into the alley when I saw him. Shot right between the eyes. He looked like he had one eye open, two closed. A life of crime will do that to you.
Bridget Gallagher, Pleasantville, N.Y.

The river was high, the levee dark. The pair tumbled into the shadows, groping hurriedly for each other. Her senses disturbed by drink and passion, she did not at first realize that the hand she clasped was cold and rigid.
Martha Dimes Toher, Durham, N.C.

Her name was Bunny Balter, and she stood 5′4″ in the medium heels she wore when she was on duty. She weighed 110, her hair was rusty brown, her eyes were deep hazel, and her firmly rounded chin suggested she had been endowed with more than a full quota of spunk.
Kathy Wirth, Marietta, Ga.

Little chippy full of henna and bangles sweeps into the club and says, "Evenin', folks, how y'all?" Sounds like Kay Kyser. Her eyes are vacant and treacherous. I immediately know she will cost me my license. Maybe more.
Richard Burke, Ho-Ho-Kus, N.J.

"Pass me the torch," I said after I muscled up the fire escape and passed through the window. Rockne placed the small bag in front of the safe. "I thought you brought it," he said sheepishly.
Andrew Kandel, N.Y.C.

Perot or Poirot? Bits and bytes or little gray cells? I couldn't keep them straight. In the end, it didn't matter.
Stephen Gale, Detroit, Mich.

"Too late!" he thought as he saw her tiny, deadly fist, felt it hard against his jaw. "Funny," he mused in that moment as he sank to the floor. "Such a sweet-looking doll."
Al Hattal, Potomac, Md.

The pounding of the door echoed the throbbing in his head. It was after sundown, and the half-empty bottle of scotch made him think it was the boy with the booze. He opened the door, and there she stood: tall, built, with long black hair and ruby lips and a .45 aimed at his crotch. Somehow she didn't figure to be room service.
Jerome G. Ganci, Fairlawn, N.J.

She floated into my office like a crafty cruise ship tiptoeing around the Bermuda Triangle and parked her anchor on my desk. "I want you to find my deceased husband," she said.
Barry Cutler, Sherman Oaks, Calif.

It didn't wash. The knife that skewered Monica Van Allan like some fancy Fourth of July wiener had traces of blood on it. But not Monica's. The desk clerk remembered putting a call through to her room at ten-thirty, but the coroner says she was snuffed no later than ten. And if Monica really was a Main Line blue blood, why was she wearing that excuse for a dress? And what about the castanets? But I'm getting way ahead of myself. Let me pop another Schlitz and I'll start at the beginning.

Larry Laiken, N.Y.C.

She had a voice that would turn cottage cheese back into cream and legs like DiMaggio's hitting streak. A dame like that you might meet once in your life. In New York, maybe. Or San Francisco. But this was Fayetteville.

Eric Hyman, Fayetteville, N.C.

Stix lined up the cue-ball shot and banked it too sharply. "I couldn't sink one tonight if I dropped in the Hudson." He chalked up. The kid got to the top of the stairs, wiped the smoke from his eyes, and said, "Trouble downtown, Stix." Stix blew a 3–11 combo. "Don't be redundant," he said.

Rocco Dormarunno, Brooklyn

When Mrs. Barnes, Jack O'Leary's housekeeper, stepped into the office to say Detective Stone was at the front door asking for a minute of his time, O'Leary sighed. Not again. He was still working on the back load that had accumulated on his desk. Then he remembered that it's a sin to waste a talent and rose, smiling and with hand outstretched, as Stone entered and said, "Good evening, Archbishop."

Ann Kimbrough, Minneapolis, Minn.

The staccato sound of an assault weapon mauled the normally peaceful atmosphere of the boulevard, and a car roared past. The man lying on the sidewalk was my old pal Hy Mankel. "I didn't tell them anything," he whispered.

Raymond E. Benenson, Niskayuna, N.Y.

The morning sun had long since beat a path to the West without so much as a wrong number passing through my phone lines. What the hell. I figured, might as well knock off early. I said good night to the pearl-handled revolver I keep in my top left-hand drawer and reached for a hat I'd bought only that morning. Then I saw her. Standing in the doorway like a vision. Red nails, red dress. Red lips that said sex and eyes that said love. She was the perfect woman. Except for one thing. She was dead.

Andrew Gordon, West Hollywood, Calif.

Stiletto heels. Satin bare back cut to derrière cleavage. Platinum hair coiled in an upsweep. If the front looked as good, this was going to be trouble. She turned. Double trouble.

Elsa Rael, N.Y.C.

The heavy second-floor-window curtains of the Bancroft house on Laurel Street were drawn. Strange, thought Sheriff Dink Jackson. Very strange. Ellie Bancroft hadn't drawn those upstairs curtains in the twenty years he had known her. Hmmm, maybe he'd better take just a few minutes to check on her.

Ethel H. Scott, Virginia Beach, Va.

It wasn't the .45 Magnum that he slammed down on my desk, or his license, or even his wooden leg. It was the fact that he blamed me for the misunderstanding. Just ask his wife. If you can find her.

Roy F. Plymale, N.Y.C.

The counterman wiped off his place with a damp cloth, all the while staring intently at Morgan. "Funny you should ask. Only last week a young feller sat here and wanted to know how to get to the old Reynolds place."

O. M. Neshamkin, M.D., N.Y.C.

It was a cheesy kind of bar, but it fit my mood. The bartender poured out a shot of Seagram's and went back to watching the Knicks on TV. They were behind by eleven with less than two to go in the last quarter. Well, I knew what losing was like, too.

L. Soth, Northfield, Minn.

Call me Shamus.

John Foshee, Austin, Tex.

"Damn," Joe swore as he swerved to avoid a coyote and skidded off the Arizona Highway. Slowing to a stop in the pelting rain, he glanced up to see lightning strike a neon sign across the road. FEDORA BAR AND GRILL. He heard a fizzing sound, but the sign continued to blink. It now read DOA.

Ava Sterling, N.Y.C.

It was not a great car. It wasn't even a good car. But it was my car, and the last thing I needed was to have it repossessed. What I needed was a case—$300 a day plus expenses. Just then, money walked into the room. You could tell by the way she sat down.

John Blumenthal, Rye, N.Y.

Caulder's eyes fixed on Gennifer Pettigru as she calmly put down the gun and reached for a cigarette. As he offered his Zippo to the young widow, the words of his mentor, Bill "Booger" Barnes, came back. "Benjamin, me boyo, there is a rule with no exceptions. If it has tits or tires, you're gonna have trouble with it." Apparently, the late Mr. Pettigru had discovered Booger's rule the hard way.

John J. Kerr, Charleston, S.C.

When they got to the packing plant, the watchman didn't notice a thing. Lummy made sure of that. They got her out of the trunk and into the deep freeze. They were gone by 3:15. Trouble was, the old man was weird. And he had a key.

David Brubaker, Carlisle, Pa.

It was a *noir* and stormy night.

Ellen Aaron, Arlington, Va.

Competition Rules: POSTCARDS, PLEASE; TYPEWRITTEN IF POSSIBLE. ONE ENTRY ONLY should be sent to Competition Number 740, *New York* Magazine, 755 Second Avenue, New York, N.Y. 10017-5998. It must be received by June 26. Editor's decisions are final, and all entries become the property of *New York*. First-prize winners will receive two-year subscriptions to *New York*, and runners-up will receive one-year subscriptions. Results and winners' names will appear in the August 17 issue. Out-of-town postmarks are given three days' grace.

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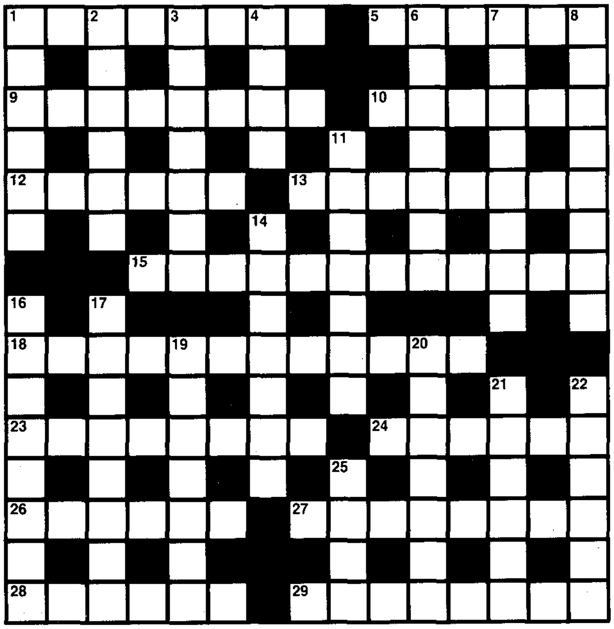
'SUNDAY TIMES' OF LONDON CROSSWORD

ACROSS

1 Helpless love between one politician and a number appearing before the tory leader. (8)
5 Valued method of election frozen. (6)
9 Flowers conceal the scars in one. (8)
10 Wipe out egghead with a very loud and victorious shot. (6)
12 Coming from a mat it is a mat. (6)
13 In great distances the motor returns wonderful performances. (8)
15 Liberate a narrow ruler from unorthodoxy. (4-8)
18 Something in church which makes a politician fight after a proposition. (9, 3)
23 Former manual worker includes a judge of intellectual activity. (8)
24 Tough woman whose heart it is I tease. (6)
26 Television vehicle for a girl appearing among sailors. (6)
27 The old man arrested, became suddenly frightened. (8)
28 Abdicate only for a second during one's rule. (6)
29 It is grand when a Scot is about to joke with one. (8)



DOWN

1 Had a good meal after the hotel was not acquired. (6)
2 Good speed for bad sailor. (6)
3 One who makes an attempt at going without a decoration is a time-server. (7)
4 Quality of a loch? (4)
6 A burden to forbear. (7)
7 Parson who has tea without milk? (8)
8 Riding which makes one get into gear before time. (8)
11 Kind of lens used to try to catch a town. (7)
14 Kept still to have photo taken in colour. (7)
16 Guiding light which enables seaman to follow Europeans. (8)
17 The beautiful appear in remarkably safe romances. (8)
19 Batting twice in a charity event despite it being bad weather. (7)
20 Opening inside door if I cease knocking. (7)
21 A lot of money given for big players, and in France. (6)
22 European entry in lexicon or dictionary. (6)
25 The knight without had a party. (4)

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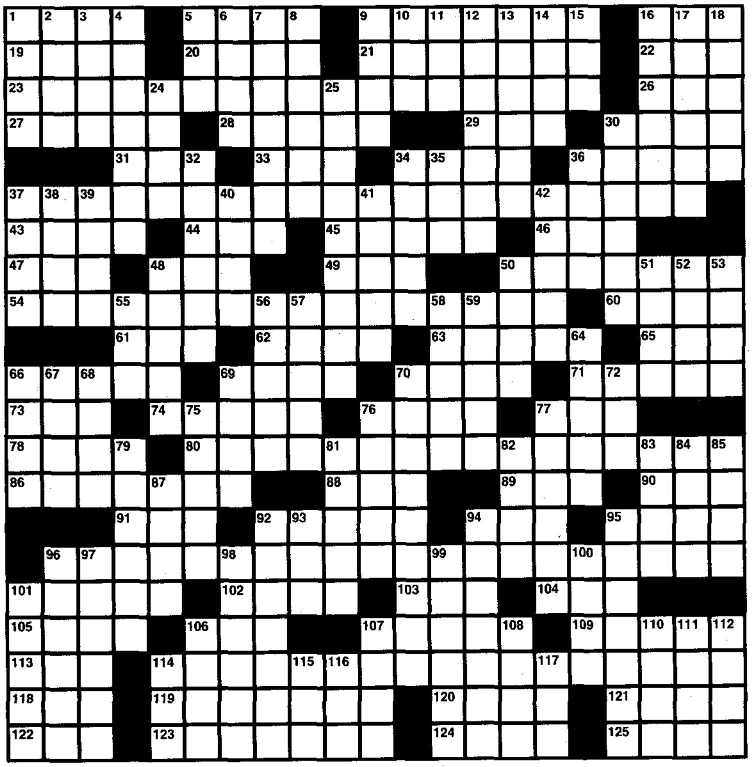
'MELODIOUS DAD' : 'CUE' CROSSWORD • BY MAURA B. JACOBSON

ACROSS

1 Freudian topics
5 Lupino and Tarbell
9 "That toddling town"
16 Cider receptacle
19 Paper source
20 Risqué
21 Turndown
22 First numero
23 Request to papa in a polka song
26 Gridiron gp.
27 Lacking company
28 Idolize
29 River of Scotland
30 Hatfield-McCoy affair
31 For what —— worth
33 Words often heard in June
34 Mideast bigwig
36 Diadem for Di
37 Line from "Oh, My Papa"
43 Russian "sea"
44 Kipling's Gunga
45 Go for the pitch
46 Obtain, in Dogpatch
47 Luau souvenir
48 Calligraphy need
49 Bog
50 Sleeve opening
54 "This old man ——" (end of a counting tune)
60 Did a glissade
61 Fathers, to some
62 Rowboat adjuncts
63 Rorschach images
65 "There But for You ——"
66 What Jack and Jill toted
69 Garden access
70 Residents of Olympus
71 Potting-shed product
73 —— diem
74 Bite site
76 At home: Lat.
77 Director Spike
78 Kuwait's foe
80 "—— Daddy," show-stopper of 1938
86 City's surrounds
88 Put-down from Scrooge
89 Sign off
90 Plate scraping
91 Helping of corn
92 Intercellular pore
94 Slump
95 Iran's ex
96 "Daddy, ——," 1920 melody
101 Titter
102 Youngest Brontë sister
103 All —— day's work
104 Anonymous John
105 The Yale team
106 Inc., in Britain
107 Agenda units
109 Cropped up
113 Familiar rd. warning
114 "Father, dear father, ——"(1864 song start)
118 Mauna ——
119 Greediness
120 Celebes ox
121 Grimm beginning
122 Beard of grain
123 Least relaxed
124 Small sailboat
125 Fifth Avenue store

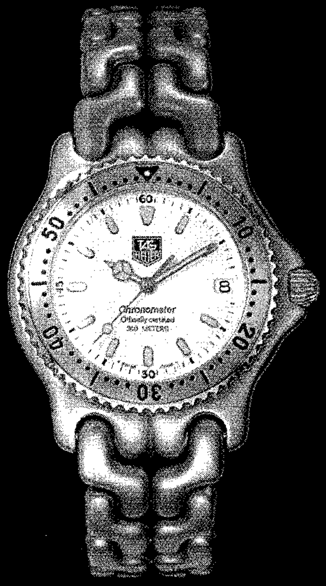
DOWN

1 Hall-of-Famer Rixey
2 Sea bird
3 Butter look-alike
4 Sporting dog
5 High dudgeon
6 Father, to baby
7 Early Nova Scotian
8 Church conferences
9 Hudson Bay Indian
10 Chop down
11 "—— Didn't Care"
12 Using a mower
13 —— as a rock
14 Like a hunter's catch
15 Corrida rah
16 Alaska's capital
17 Open, as a flag
18 Ingrid portrayed her
24 Adam's youngest
25 Intersecting shots
30 Certain liquor-bottle sizes
32 Passover feasts
34 "Dallas" family name
35 Sun. follower
36 Barber-shop quickie
37 Dusting powder
38 Sandwich cookie
39 Disfigure
40 Sot
41 Jesse or Buck
42 Everglades bird
48 Biblical poem
50 Half of a radio team
51 Actress Petrova
52 He has his pride
53 Copyread
55 Prefix for gram or cure
56 Reluctant
57 Machine-shop device
58 Fearsome explosive
59 Pop song of Pop's day
64 Shell out
66 Bee genus
67 Inca land
68 Part of UAR
69 Runyon males
70 Big Apple dweller
72 Drumstick
75 Old card game for three
76 Theatrical piece
77 Yearned
79 Waiting lines
81 Have —— to pick
82 Jacob's first wife
83 Section of London
84 Mine car
85 Will- —— -wisp
87 Hoped-for review
92 Dispatchers
93 Gymnast's best score
94 Staying power
95 Audio systems
96 Coward's color
97 Hoosier's neighbor
98 Comics superhero
99 Arrowed street sign
100 Meander
101 Contemporary of Edison
106 Tennis zero
107 "—— a man who wasn't there"
108 Load with cargo
110 Choreographer White
111 Anklet
112 She-sheep
114 Kind of scan
115 Put some speed on
116 Where Lts. train
117 Computer in "2001"



Solutions to last week's puzzles appear on page 85.

DON'T CRACK UNDER PRESSURE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